THE NEW YORK DRAMATIC MIRROR.

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JULIA MARLOWE.

THE CRUSADE AGAINST TIGHTS.

Managers are concerned over the probability that the absurd bill, introduced in the Pennsylvania House of Representatives by Mr. Seyfert, making it a misdemeanor for any woman to wear tights on the stage, will pass and become a law.

At first, when a description of Mr. Seyfert's bill got noised abroad, it was treated jocularly as the work of a fanatic and certain to die of its own preposterousness. But the fact is that the bill stands an excellent chance of passing, unless an effort is made to choke it in its incipiency. In that event, many legitimate companies and nearly all comic opera troupes will be compelled to keep outside the boundaries of Pennsylvania. As Philadelphia is one of the best stamping grounds for comic opera in the United States that contingency may well be viewed with alarm by managers.

It may be asked why THE MIRROR inclines to the belief that Mr. Seyfert's measure will go through?

In the first place it was reported affirmatively from the House Committee, and it is now upon second reading.

In the second place, a gentleman, who is an intelligent observer of the course of things at Harrisburg, sends us this message:

"If you are interested in the defeat of Seyfert's bill I would suggest that you have any Pennsylvanian concerned in its defeat to make a strong effort to have it killed when it is referred to the committee in the Senate. Everything points to its favorable consideration. As you may understand, there are many members, without a trace of art or æstheticism or anything of that kind in their nature, that would vote for a bill of this kind as a matter of 'buncombe.'

"I shall watch the bill, and, should it come before the Senate, I shall try to interest some of my friends among the Senators in the matter. I heartily agree with THE MIRROR that it is an absurd measure, and while I have no personal admiration for vulgar displays like The Clemenceau Case, etc., yet I think the bill is a step toward barbarism, and it should be defeated."

A Pennsylvanian, now visiting in this city, who has been prominent in State and Federal politics, was asked by a MIRROR reporter for his opinion regarding the bill's probable fate.

"Having been a member of the Pennsylvania legislature myself," he said, "I know just how these measures go. A bill that nobody cares about is likelier to pass than one which creates discussion. Members will vote for such a measure as Seyfert's thoughtlessly and ignorantly. Nobody exhibits any desire to oppose it; nobody takes enough interest in the matter to point out its gross absurdity. One influential member of the House or the Senate, provided he brought some energy to bear, could defeat the bill easily by simply explaining its bearings to his colleagues. Otherwise it will run through the legislature on greased wheels."

A representative of THE MIRROR found Rudolph Aronson and Heinrich Conried together at the Casino. They read the bill.

Said Mr. Aronson: "Such a bill would be absurd."

"Yes," interposed Mr. Conried, "it is not for the managers, though, but for the people to try to defeat it. Managers are not eager to have actresses appear in tights. We endeavor to give to the public only what it demands. If the composer of an opera or operetta calls for tights, what is to be done? We must dress the people in tights. The libretto makes it necessary to have a female chorus dressed as boys. I don't see how we can avoid furnishing a female chorus dressed as boys."

"You might have them wear boots," suggested Mr. Aronson.

"Or leggins," added Mr. Conried.

"By the way, if this bill becomes a law, Italian opera would be doomed in Pennsylvania. The ballet, which every well-regulated Italian opera has, would be arrested on tip-toe. Then again, there's the Rhine Sisters in Die Walküre. Shall they in future be dressed in cape-ulsters? Venus, in Tannhäuser—shall she appear in a waterproof?"

AT THE THEATRES.

Standard.—U and I.

Musical satire in three acts. Produced March 21.

Prof. John Ungerblotz	Gus Williams
O'Donovan Innes	John T. Kelly
Oliver Twist Haphazard	Charles Wayne
Adam Clubber	Harry Kelly
Percy Van Astor	Charles F. Walton
Another Johnny	Seymour G. Bess
Mlle. Vermicelli	Gertrude Zella
Babette	Florrie West
Mrs. Ungerblotz	Rose Leighton

It would not be easy to state why U and I, which was produced at the Standard last Monday night, should come under the head of a musical satire. There appears to have been an effort to cast ridicule on the modern flat system, but the satire began and ended with the effort. Taken as a variety entertainment, pure and simple, the performance had various commendable features.

Gus Williams as Professor John Ungerblotz was as amusing as ever in a German dialect part, and his quaint and quiet drolleries stood in strong artistic contrast to the noisy horse-play of others in the cast.

John T. Kelly assumed the part of O'Donovan Innes, a wild Irishman, from Haverstraw, who "visits the metropolis to see life, and sees enough to last him forever." Ungerblotz and Innes strike up a chance acquaintance, and as the Professor's wife is out of town, he takes the Irishman home with him after they have had their fill of good liquor. In fact, they are in such excellent spirits that the Professor does not know his own flat, and U and I go to bed in the wrong apartment.

The occupant of the said apartment is a comic opera deity, and it so happens that she arrives home with a variegated assortment of chorus girls and Johnnies to have a good, sociable time of it. U and I interrupt the festivities in their nocturnal outfit, and a wild panic ensues.

The other two acts of the piece are given up to the endeavors of U and I to extricate themselves from the meshes of the law, as they are charged with burglary. To elude capture it becomes necessary for them to assume a number of outlandish disguises and indulge in their several variety specialties.

John T. Kelly is undoubtedly preeminent in his own line, and the variety stage must have suffered a severe loss when he forsook its green pastures for the fertile soil of farce-comedy. Mr. Kelly's brogue is at times so thick that red flannel isn't a circumstance to it. His jig has all the liveliness of a true Hibernian, and taken altogether he is certainly very funny to those who enjoy his style of fun-making.

Oliver Twist Haphazard, the janitor of ebony hue, is presumably intended to embody the arbitrary tyranny of janitors in general and of apartment janitors in particular. To thoroughly satirize the type he represented it became necessary for Charles Wayne to turn somersaults and do other strange things that are not in vogue in civilized communities. That's what he was engaged for, and he did it with neatness and dispatch.

Harry Kelly and Charles F. Walton reproduced the india-rubber antics of burlesque policemen that have been made familiar to us in Evangeline and elsewhere. Their gymnastic funniments did not seem very humorous to a Broadway audience, but their clowning is said to have been duly appreciatedout West.

Gertrude Zella looked comely and sang sweetly in the role of Mlle. Vermicelli. One or two of her vocal selections were a trifle too ambitious, as her voice is limited in range. Her kissing song, however, caught the fancy of the house, and was rapturously encored.

Florrie West, an actress of the London music hall type, made her American début on this occasion in the part of Babette. Miss West is a very vivacious young woman, and her song-and-dance divertissements met with due appreciation, especially from the gallery contingent. A little less shouting would not destroy the effectiveness of her work.

Rose Leighton sang a pretty ballad in the second act with artistic merit, and acted satisfactorily in the thankless role of Mrs. Ungerblotz.

The comic opera sylphs were enacted by Anna Caldwell, Josie Fairbank, Florence Carlisle, Ida Fairbank, Zelma Rawlston, Agnes Sherwood and Florence Franton. They wore picturesque costumes, and danced with noticeable grace. All of which goes to show that Manager Lederer has exercised good judgment in the selection of what he is pleased to term his comic players.

Fourteenth Street.—Monbars.

D'Ennery's Monbars has pleased many audiences, but none have shown greater appreciation for this truly clever creation than the one assembled at the Fourteenth Street Theatre on last Monday night.

Frequent repetition has not marred Robert Mantell's excellent portrayal of the leading role. He still retains that earnestness of purpose and spontaneity of action that are essential in the heroic school.

As Diana, Charlotte Behrens displayed physical and artistic qualifications of a highly commendable order.

Guy Lindsley as Louis was praiseworthy, while Mark Price as Laurent gave a natural though somewhat colorless performance. Marie Sheldon lacked efficiency as Madame Mouton.

Broadway.—Richelieu.

[The following notice was prepared by one of the staff for our issue of last week, but owing to a misunderstanding the copy failed to reach us until after our forms had gone to press.]

If the audience at the Broadway Theatre on Monday evening was lacking in numbers, it was not lacking in enthusiasm. The occasion was Mr. Booth's first appearance in New York this season in the character of Richelieu. There was nothing new to note in Mr. Booth's personation of the wily Cardinal; as he played the part in years agone, he plays it now, the only difference being that now you miss much of the actor's aforetime vigor.

Mr. Barrett was the dashing de Mauprat. Mr. Lane, who was the Baradas, has probably a greater following than any other member of the Booth-Barrett company, and for the reason that somehow the impression has got abroad that Mr. Lane is a very natural actor, which is precisely what he is not. To be natural one must know just where the Natural ends and the Common-place begins, which is something that Mr. Lane does not know. Mr. Lane's Nature not infrequently becomes mere gabble. Neither Shakespeare nor Bulwer nor any other writer of verse ever expected his verse to be spoken as Mr. Lane speaks verse. He that descends to the commonplace, in an endeavor to be natural, vulgarizes his delivery and makes a far greater mistake than he that errs by being declamatory. The declamatory is compatible with dignity; not so the commonplace. In the handling of his body, Mr. Lane has as much room for improvement as he has in his utterance.

Miss Gale looked the part of Julie fairly well, spoke her lines without hitch or halt, came on and went off at the proper time and at the proper places; but in her Julie there was little else to commend. In Miss Gale we recognize none of the elements of improvement; if she has made any progress in her art of late, we fail to recognize it. She does not manage her small voice any better now than formerly, does not handle her body any better now than then, or read any better now than then; nor has she gotten rid of any of that peculiar, unreal air that has always been one of her most marked characteristics.

Beaumont Smith's De Beringhen was very creditable, Mr. Rogers' Joseph very satisfactory, and Mr. Duvall's François quite promising.

It is hardly necessary to add that the presentation, as a whole, was not of a high order of merit.

MACBETH.

On Thursday evening Edwin Booth appeared in the title-role of Macbeth. His performance was disappointing. During the greater part of the evening he was almost inaudible.

Miss Gale appeared to be doing her best as Lady Macbeth, which does not imply that she did well. Her performance contributed to the monotony of the evening.

Jacobs'—Twelve Temptations.

The Twelve Temptations were evidently temptation enough to pack Jacobs' Theatre on Monday night.

The piece has been fully reviewed in these columns before, and, with the exception of a few new specialties, remains intact.

Next week, Siberia.

Koster and Bial's.—Variety.

Carmencita still dances, dazzles, and delights at Koster and Bial's. The Ghnseretti troupe of acrobats and the burlesque, The Dandy Dragoons, continue on the bill.

The new features are Gabion, the French mimic, Jutan, the trapeze performer, Woods and Mack, the comedians, Tleufield, the ventriloquist, and Eldoro, the juggler.

The management announce that a new burlesque, in which Jennie Joyce will make her reappearance, is in preparation.

At Other Houses.

Since The Power of the Press was presented for the first time a week ago Monday night the dialogue has been judiciously pruned. The action is consequently more rapid and the interest keener. A large audience saw the melodrama on Monday night and frequently applauded the scenery and called the principal actors before the curtain. Mr. Piton, in this play, has an undoubted success.

The Stowaway, with its real yachts, real burglars, and real live actors is the attraction at the Windsor this week.

The Burglar is at the People's this week, where a large audience was present on Monday night.

Jenny Hill is drawing crowded houses at Tony Pastor's. Mr. Pastor celebrated, on Monday night, the twenty-sixth anniversary of his entrance into theatrical management.

The Broadway Theatre was closed on Monday night on account of the death of Lawrence Barrett. Edwin Booth is billed to appear in Othello this (Wednesday) evening, in Richelieu on Thursday, in Julius Cæsar on Friday, and in Hamlet at the Saturday matinee. The company will present Romeo and Juliet at the Saturday night performance.

Poor Jonathan is drawing as well as ever at the Casino.

This is the third and last month of Nerves at the Lyceum.

Wealth will be performed at Palmer's until Saturday, when The Middleman will be substituted, both atthe matinee and evening performances.

The Pharisee is in its second week at the Madison Square.

Reilly and the 400 fills Harrigan's Theatre every night in the week.

The 200th performance of Men and Women occurs this (Wednesday) evening at Proctor's Theatre, when appropriate souvenirs are to be distributed. Mr. Wilkinson's Widows, William Gillette's new play, is underlined for production at this house next Monday night.

The Garden Theatre is closed this week, preparatory to the production of Betrothed next Monday evening.

The fiftieth performance of The Nominee at the Bijou on Tuesday night was made a gala event, and the audience carried away pretty souvenirs of this successful production.

The long run of The County Fair at the Union Square will close with the Saturday night performance of this week. Thou Shalt Not is to be produced at this house on Monday next.

A Straight Tip is played nightly to crowded houses at the New Park.

Frank Daniels may be seen throughout the week in Little Puck at the Grand Opera House.

ANOTHER "SERMON."

Thou Shalt Not, the dramatization by Max Freeman of the eratic novel by Albert Ross, will be produced at the Union Square Theatre, on March 30. As the novel was severely criticised and an attempt was made by Anthony Comstock to stop its sale, the dramatization is causing more or less anticipatory comment.

Manager Brady, however, claims that there is nothing in the play that can offend. He says that it is as good as a sermon and will teach a moral lesson. The same was claimed, it will be remembered, of The Clemenceau Case.

The reproduction of Herrman Oelrich's bachelor apartment is a novelty more or less worthy of note.

Those in the cast will include E. J. Henley, Gustavus Levick, John Glendenning, Max Freeman, Frank Lander, Maida Craigen, Jessie Storey and Marie Réné.

LETTERS TO THE EDITOR.

AGENT MILLIKEN HEARD FROM.

NEW YORK, March 23, 1891.

To the Editor of the Dramatic Mirror:

SIR,—This is the first time I have ever replied to anything appearing against me in the papers. Your issue of last week has done me great injustice, and libels are almost always malicious. Mr. Stair's transactions have been with the firm of Milliken and Cortiss, and, if the manner in which our firm transacted his business failed to meet with his approval, he should have attacked the firm, not me.

Mr. Stair's letter asserts that I had robbed him of $75. I acknowledge that he sent to Milliken and Cortiss that sum, which was paid over to Corse Peyton, receip for which was forwarded and received by Mr. Stair.

If Mr. Stair says that at the time he wired for Carroll he had agreed with his comedian that he would be retained if Carroll could not be had, he simply tells what is not true, as I have it from reliable authority (besides Peyton) that such was not the case.

He had no reason to make such a concession, as when he wired for Carroll we at once replied that Carroll would join, as he had agreed to do for a certain salary.

The whole trouble with Mr. Stair is that he desires first-class artists for third-class salaries and evidently seeks free advertising. He may, perhaps, secure the latter. COL. J. F. MILLIKEN.

SUDERMANN'S PLAY AT AMBERG'S.

NEW YORK, March 21, 1891.

To the Editor of the Dramatic Mirror:

SIR,—Last night I watched the performance of Sudermann's intense and remarkable play at the Amberg Theatre. There is no good reason why it should not be translated and acted here in New York.

The suggestion that it would do for a Theatre Libre, but for no place else, is untenable. It deals with men and women, not angels and demons; its warp and woof are temptation, passion, sin, penitence, remorse, despair, and with these are blended colors of delightful humor, shades of touching purity and pathos, and tints of simple and happy home life. This feeble synopsis of its merits does small justice to the very talented author, yet it must suffice for the present, because it is of the acting I wish to speak.

The play contains nineteen characters and each of them was adequately, and most of them were exquisitely, performed. It was well staged, but there was no vulgar endeavor to dazzle the eye at the expense of irking the intellect, which yearns for perfect acting, and too often finds imperfect aping. The playwright was not handicapped at the start by the necessity of cutting down his *dramatis personæ*. The actors themselves bore an entire resemblance to human beings in polite habitations. They behaved as though unconscious of a cloud of witnesses. They did not pose to furtively count the house. They entered without obvious expectancy of being "received," and they departed without attitudinizing on the threshold.

We have accomplished American actors who would be delighted to do their best, and who would achieve splendid results, were they given an opportunity to appear in plays of this and kindred types—plays in which the amenities and Eumenides combine with unconventional vivacity—plays in which thought and emotion conspire to produce astonishing yet natural results.

It is pleaded that Americans work hard all day and must therefore be amused at night. The Germans work not less hard; yet the Amberg Theatre was filled with an audience that applauded as heartily as if it had picnicked since breakfast.

Yours respectfully,
ALBERT EDMUND LANGASTER.

GLEANINGS.

J. W. HERBERT has been engaged by Charles Frohman for the company at Herrmann's Theatre.

SHILOH is the name of a war drama to be produced April 30 at the Grand Opera House, Philadelphia, under the stage management of F. C. Dubois. It will be played there for two weeks.

ELSIE AND MINNIE TITTEL, California actresses, arrived in this city from San Francisco last week.

LILLA VANE has settled her suit against Samuel Pratt King, of Buffalo, for $25,000.

VIOLETTE MASCOTTE gave a performance of the shadow dance, with various other song and dance specialties at a smoking concert given by members of the Seventh Regiment at Jaeger's Club room last Thursday evening. She is soon to appear at a similar social gathering at Orange, N. J.

THE Blue and the Gray company closed at Easton, Pa., last week.

WILFRED NORTH, acting manager of Marie Hubert Frohman, contracted the grippe at Saratoga last week. He has been brought to this city.

THE actors in the Man About Town company, which closed last week, say that the six weeks' salary due them is not yet forthcoming. G. Wilson, the author, is supposed to be the backer.

HIS NIBS, THE BARON, will make a two weeks' experimental trip in the Summer.

IT is rumored that C. W. Durant, who was at one time the backer of Estelle Clayton, will before long re-enter the theatrical profession as a manager. Mr. Durant has hauled a good deal of money out of Wall Street lately.

WILLIAM GAVIN, treasurer of the Garden Theatre, has been appointed chairman of the entertainment committee for the testimonial now being arranged for the Treasurers' Club of America, which will occur at the Broadway Theatre on April 12.

SYDNEY CHIDLEY, the scenic artist, has signed a contract with Michael Mullone to paint the scenery for the new Jersey City Opera House.

LOVE AND WAR closed an unfortunate engagement at the Garden Theatre last Saturday, and the members of the company are still wondering whether they will get their arrears of salary.

EDDIE HUNTINGTON, a sister of Agnes Huntington, was married, last Saturday, at Chicago, to Charles D. Lathrop, the Rev. Francis Lobdell officiating. Mr. Lathrop is a well-known society man of Chicago, and is reputed to be wealthy. He is in the coffee business, and is secretary of the Chicago Club. The ceremony took place at the Hotel Iroquois, Agnes Huntington and Mrs. Huntington, the mother of the bride, being the only witnesses.

LUKE MARTIN will shortly terminate his engagement with Rose Coghlan. He has been engaged by Augustus Pitou to appear in The Power of the Press.

FRANK MCKEE, representing Hoyt and Thomas, left New York last Saturday with A Trip to Chinatown company. He will be absent from the city until May.

GUSTAVE FROHMAN has decided to give one-act plays, written respectively by Albert Edmund Lancaster, Arthur Hornblow and M. E. Sewell, at a trial matinee during May at the Frohman Studio Theatre. The plays will be the first to be staged at this theatre. Sedley Brown will direct the performances.

CLARA LOUISE THOMPSON has joined, for a five weeks' engagement, the Redmund-Barry company.

LARRY H. REIST and W. J. Benedict have formed an important partnership to manage the Ohio Circuit, which comprises over forty good theatrical towns in Ohio and Indiana. Messrs. Reist and Benedict have opened a fine suite of offices at Dayton, Ohio, and have all they can attend to in booking attractions at the various houses they control.

A MORNING paper stated the other day that the closing of Hammerstein's stock season was due to the disloyalty and desertions of the leading members of his company. There was no disloyalty and there were no desertions. The company were engaged for three weeks originally, and those that withdrew were entitled to do so by the expiration of their engagements. Their wisdom in accepting substantial offers elsewhere was proved by the speedy termination of Mr. Hammerstein's laudable but hopeless experiment.

ELLA GARDINER desires to correct the statement that she is to be a member of A Knotty Affair company. "I was engaged by John C. Rice for that production," she writes, "but I have been released at my own request."

THE ST. LOUIS Police Department has contracted with Davis and Keogh for the presentation of The Hustler at Music Hall, St. Louis, the week of April 17. A certainty of $3,500 has been offered. The Hustler is said to have been playing to extraordinarily large business lately.

MIRROR INTERVIEWS.

VII. KATE FIELD.

Kate Field occupies a unique position among the literary women of America. She is, perhaps, one of the most brilliant and prolific of our women writers.

Miss Field has decided opinions on many matters concerning the common weal and, in her own epigrammatic and incisive style, knows how to express them. Her new paper, *Washington*, thanks to her able editorship and management, has grown to be a success—a success both literary and pecuniary.

Kate Field is associated with the stage of this country in more ways than one. She comes of a race of actors—one of her ancestors being Nathaniel Field, who, as we know, was a friend of Shakespeare. Most of her ancestors were distinguished members of the profession, and Miss Field herself has at various times made important contributions to dramatic literature.

But it was less the experience Miss Field has had with the stage that prompted Ali Baba to seek her out this week than the conviction that a thinking woman, as Miss Field unquestionably is, would have opinions of her own regarding stage matters, which must prove at once profitable and interesting to thoughtful readers. Ali Baba was not mistaken. For two hours Miss Field, in her rooms at the Victoria Hotel, chatted long and earnestly on the one topic nearest the hearts of most readers of this journal.

As is well known, Miss Field has acquired considerable reputation as a lecturer. The object of her recent visit to New York was to deliver a lecture for the benefit of working girls.

In this connection I asked Miss Field how in her opinion, the lecturer differed from the actor in the matter of holding the attention of his or her audience.

"A great difference," replied Miss Field, emphatically, "the art of lecturing is at once the most difficult and the least appreciated, for the reason that the lecturer is obliged to hold his audience for an hour utterly unassisted by the scenic effects or the dialogue that relieves the actor. Nobody forgives the lecturer if, owing to faulty acoustics, a sentence is lost, but the actor may mumble as much as he chooses. His shortcomings are not noticed, partly owing to his dressing and the stage picture, and chiefly because the story is told by others on the stage.

"In addition to this the lecturer is more sensitive than the actor, and depends more on his audience for moral support and encouragement. So much so that the mere fact of one person rising to leave during his discourse is apt to completely disconcert him. He will not notice the people down in front who are silent and attentive. On the least provocation he will look away to the back where one or two persons, too ignorant to appreciate the lecture, are creating a slight disturbance in leaving the hall.

Now, the actor does not feel this so keenly. The footlights are in front of him, he feels secure—at home in his own domain, as it were. He is also part of a picture in which he entirely submerges his identity. The lecturer, on the other hand, is himself. He has nothing but a bare stage, a table, a chair and a glass of water.

"Are not many popular and good lecturers using the stereopticon largely?"

"Yes, and people flock to these lectures on the same principle that the child, not knowing how to read, is fond of turning over the leaves of an illustrated story book. They go to see the pictures. But this is the object lesson, the kindergarten. And the lecturers know their pictures will cover a multitude of rhetorical sins. I have my own views on this matter, and my opinion is that if a speaker has not sufficient confidence in his powers of oratory to lecture without the stereopticon he fails to be an artist, though he may impart much information.

"But do you not think the majority of the public approve of the stereopticon?"

"Yes, because the majority is not now found on the side of culture and good taste. The public welcomes the stereopticon because it helps it more easily to digest the platitudes of the gentleman who manipulates the machine."

"Educated, cultured people do not care for the stereopticon," continued Miss Field. "Such people can enjoy a lecture for the lecture itself. They don't require pictures. But those persons, calling themselves lecturers, who travel about with their magic lanterns, are not catering to an intelligent and cultured public. They cater to the greater public—that is to say, a public with few ideas and less learning. This public, in another era, would be ploughing in the fields. As the world has advanced, these plough-people have become ambitious. They are now as school-boys and school girls in the College of Life. They have arrived at the pictorial age, the age when the picture-book delights, and so they flock to hear those persons who talk to them on commonplace subjects with the aid of a magic lantern. Most newspapers of the present day cater to this same class of people. They are sensational and pictorial—terms, in one sense, almost synonymous."

But do you not think that this applies equally well to the stage? Do we not see it in its present degeneration?"

"I do not think the stage has degenerated. The greater public has grown in numbers and consequently a greater number of rubbishy plays are put on the boards to please it. But that does not prove that the stage has degenerated. We have always the same cultured public that we ever had. We have more of it each year. And when anything really worthy of its support, either lecture or play, is put forward we see that public respond. When Jefferson plays here in New York, or in Washington or in any other city, he finds no difficulty in attracting that public *d'élite*."

"From which I infer that you regret these rubbishy so-called plays now occupying the boards of certain of our theatres?"

"Yes, but I don't blame the managers, they are running their theatres to make money. A theatre is a pecuniary enterprise. All we may do is to regret that the average standard is not higher and wait for better times, which I trust are not far distant. I am hopeful for the people of these United States. We shall become civilized one day."

"What do you think of our native dramatists?"

"I don't think we have one really worthy the name of great dramatist. He may develop later. Perhaps he is working his way forward now. But I think those we have are becoming more and more active now that they are receiving more encouragement, and I feel very grateful for it. Last season I counted no less than eleven important productions—all the works of native dramatists. I should very much like to see our managers recognise the merit of home work and cease to look to London for their plays. The American play I like best is Held by the Enemy."

"Do you think the American theatregoer is ready for strong plays—that is for the discussion and analysis of social questions on the stage—plays such as those of Sudermann and Ibsen?"

"Why not? Are not those people to whom such plays would appeal intelligent men and women? What better place than the theatre have we—what better place for the presentation of a moral lesson? I do not scout at Ibsen; I could even welcome an American disciple of such a man."

"What is your opinion respecting the social or moral side of the stage?"

"I think the private lives, both of the actor and actress, have nothing to do with their public character. It is an impertinence to inquire into the domestic affairs of either. But since you ask my opinion I think most decidedly that the actress is no less modest and no less moral than are other women. She happens to be more *en évidence*, and all that she does is chronicled *ad nauseam*. She has not the cloak of hypocrisy that some women are so fond of wrapping around their persons.

There is one thing, though, that I do look for on our stage. I confess that, up to now, I too frequently look for it in vain. That is, gentlemen and ladies in the scenes and situations where the dramatists bid us expect them. With few exceptions our actors do not look the fine people they represent, and this being the case, there must always be a false note in the stage picture. I did hope when it began to be a craze with society women to go on the stage that they would improve its manners, but I have been disappointed. Those who have come forward lately have done so under circumstances that we can only deplore. Instead of mending our stage they have done it harm, and until those that do present themselves adopt the stage for reasons other than those that have prompted them hitherto, we cannot welcome them to it."

ALI BABA.

GOSSIP OF THE TOWN.

BERT COOTE has joined the Patti Rosa company for the rest of the season. Next year he will be with Frank Daniels in Little Puck.

GEORGIE RENOLDS has joined a Clemenceau Case company.

FRANK MURRAY, manager for Frank Daniels, reports business the best his star has ever had.

ANNIE MYERS, who is now with the McCaull company, has signed with Rudolph Aronson for 1891-92.

PAULINE L'ALLEMAND and Marie Tempest will divide the honors at the Casino next season. Miss L'Allemand's engagement begins Aug. 1, Miss Tempest's Oct. 1.

THE funeral expenses of May Gordon, the actress, who died last week, were not paid by the Actors' Fund, as has been stated, but by Mrs. W. J. Scanlan, a relative of the deceased.

RICHARD MANSFIELD'S engagement at the Garden Theatre will begin on May 18. The first night he will present a new play. During his stay he will be seen in two or three new productions, and in his repertoire.

MAY M. WARD, of Greenville, Miss., writes that Minerva Adams has returned her her MSS. through Mrs. Bidwell.

THERE was a popular concert at the Casino on Sunday night. Anton Seidl conducted his orchestra, and Clementine De Vere and Emil Fischer sang.

MARIE HUBERT-FROHMAN will appear in Lynn, Mass., April 6, for the benefit of the Theatrical Mechanics' Association. Most of the seats have been sold.

ROBERT MANTELL was confined to his room, in this city, last week. He had to cancel his dates for that time. He was suffering with a throat affection.

ROSINA VOKES will begin her annual Spring engagement at Daly's on April 13. She intends to produce three new plays in addition to the comedies in which she is familiar.

THE season of German opera at the Metropolitan Opera House closed last Saturday night, when Die Meistersinger was presented.

ALDRICH KNIGHT, late of the Ivy Leaf company, has joined The Fairies' Well company.

JOHN R. WILLIS, Harry Crandall, Ernest Ritter, Ben Lodge, Catharine McLean and Gertrude Eastman are members of Robert Fitzsimmons' Fashion company.

MANAGER RUSSELL has presented a pair of diamond cuff-buttons to treasurer J. F. Maguire.

BLUE JEANS will be the opening attraction at McVicker's new theatre in Chicago. The play is booked for a run of twelve weeks beginning in June.

BEN TUTHILL and Harry Sellers have bought W. A. Thompson's interest in Fitzsimmon's Fashion company.

THE Greenwood Opera company lay off during Holy Week, and will resume their tour at Mobile, March 30.

ROBERT GILMER will join the Hands Across the Sea company when it resumes its travels on Easter Monday.

FLORINE WEST, the soubrette of U and I company, is an importation from the London music halls.

A SECOND edition of The City Directory will be sent out this Summer. Several former minstrels will be in the cast. Among those engaged are Willis P. Sweatnam, Luke Schoolcraft, Joseph Hart, Dan Daly, Burt Haverly, Bessie Cleveland, Kate Uart, and, of course, Amelia Glover. The management claim that this will be the most expensive farce-comedy company in existence.

THE Paul Kauvar company closed on March 14 at the National, Philadelphia.

RUMORS have been current on the Rialto and in the daily papers that Abbey, Schoeffel and Grau have secured a lease of the Grand Opera House. A representative of THE MIRROR was told at the office of those managers that the rumor was not true and had no foundation.

WHEN Charles Frohman's road company, performing All the Comforts of Home, was in San Francisco recently, Henry Miller and Maude Haslam appeared at a benefit performance in the courtship scene from Henry V. They were so successful that the scene has been introduced as a curtain-raiser to All the Comforts.

MABEL PAIGE, now with Lindley's Castaways company, is to star next season with a company of her own in the burlesque of Beauty and the Beast, formerly played by the Holman Opera Company. It will be entirely rewritten to fit the little star, who is only eight years old and is said to be very talented.

THE new Masonic Temple and Opera House at Natchez, Miss., will be completed in time for the season of 1891-92. The theatre has cost more than originally intended. It will be adequate to the requirements of first-class companies. The management hope to secure Booth for the opening attraction.

ISABELLE COE has taken Estelle Clayton's place in the Dr. Bill company.

GOOD FRIDAY NIGHT will be observed by Managers Palmer, Frohman and Daly, whose theatres will be closed. They are the only theatre directors in this city who have consistently responded to the Rev. Dr. Houghton's appeal to close places of amusement on the solemnest day in the church calendar.

THEY have no use for Mr. Jerome's idyllicism down South, to judge from the Memphis *Appeal-Avalanche*, which gravely advises Mr. Sothern to "soak his play in brine—it is too fresh."

J. H. LESTER, manager of An Irishman's Love company, was arrested in Syracuse recently for allowing Dot Clarendon, a seven-year-old, to appear in the cast. He got off with a small fine and a reprimand.

OUR e. c., the Boston *Beacon*, which is usually accurate in its theatrical notes, conveys the surprising information that "the English actor Hilliard draws crowded houses at Palmer's in Wealth." Robert has been called pretty nearly everything except an English actor.

IT is reported that a property has been bought near Copley Square, in Boston, on which a large theatre will be built.

ETHEL BARNES joined the Evangeline company last week at Syracuse.

RUDOLPH ARONSON'S company will appear on April 6 in Poor Jonathan at the Tremont Theatre, Boston. They are booked for a run. The principals are Camille Darville, J. H. Ryley, Fred Solomon and Henry Hallam. The scenery for the production is now being painted at the Metropolitan Opera House, and the extra chorus is rehearsing at the Casino.

MANAGER JAMES QUIRK, of the Opera House, Mahanoy City, Pa., has sustained a heavy affliction in the death of his only children, a son and daughter, which occurred within a week of each other. The little ones will be missed by the profession who enjoyed their bright, engaging ways at the Opera House Hotel. Owing to the deaths in the family, the companies booked at the Opera House, last week, were cancelled.

J. WESLEY ROSENQUEST and Joseph Arthur, in the Seventh District Justice Court, defeated on Tuesday of last week a vocalist named Butler, who asked $65 damages because of a peremptory dismissal from the Blue Jeans Quartette. It was proved that the managers had engaged a man to organize the quartette and had no connection with Butler's employment. The plaintiff was assessed the costs, amounting to $15. Messrs. Rosenquest and Arthur made a stubborn fight on principle.

HENRY C. DEMILLE is announced as an attraction at the concluding performance of Men and Women at Proctor's on Saturday night. He will make a speech.

A LETTER, signed "The Members of Casey's Troubles company," states that that troupe disbanded at Chillicothe, O., on the 16th inst. The cause alleged is the defection of several members of the party who, it appears, took this measure of "getting even" with Manager Charles Hassenforder for some grievance of long standing.

WHAT with disagreements between author and stage-manager and charges of plagiarism the preliminaries to the production of Thou Shalt Not at Union Square are lively, if not exciting.

MANAGER MARK HANLEY says that Reilly and the 400 will run at Harrigan's until July 4—perhaps longer. The 100th performance was given last (Tuesday) evening.

THE Manhanset Quartette, now with the Grimes' Cellar Door company, have signed for next season to accompany John C. Rice's A Knotty Affair company.

ROBERT DOWNING has arranged to open his next tour at the National Theatre, Washington, on Aug. 31, when he will appear in Clancarty. The Gladiator, Damon and Pythias, Virginius, The Wonder and The French Marriage will form Mr. Downing's repertoire. Scenery will be painted by Seavey and costumes will be made by Hawthorne.

MR. WILKINSON'S WIDOWS, which is being given a preliminary canter at Washington this week, will be played at Proctor's Twenty-Third Street Theatre next Monday evening. The piece has been adapted by William Gillette from Bisson's farcical-comedy Feu Toupinel. The action is laid in an apartment house in a London suburb and it covers the period of one day. The cast is as follows: Percival Perrin, Joseph Holland; Mrs. Percival Perrin, Mrs. Dion Boucicault; Henry F. Dickinson, Frederick Bond; Mrs. Henry F. Dickinson, Henrietta Crosman; Major P. Ferguson Mallory, Thomas Burns; E. Pembroke Thomas Wise; Benjamin Duckworth, George Thompson; Susanna McAuliffe, Maud White; Mary, Annie Wood; Julia, Lillian Leach.

PROF. DONALD DOWNS has been giving his illustrated lectures for the past three months in St. Paul, Minneapolis, Duluth and thereabouts. F. O. Renard has succeeded T. J. Nall as Prof. Downs's business manager.

THE NEW YORK
DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

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****The Mirror has the Largest Dramatic Circulation in America.*

CURRENT AMUSEMENTS.

BIJOU THEATRE—THE NOMINEE, 8 P. M.
BROADWAY THEATRE—BOOTH, 8 P. M.
CASINO—FOUR JOHNSTONS, 8:15 P. M.
FOURTEENTH ST THEATRE—MONDAINS, 8 P. M.
GRAND OPERA HOUSE—LITTLE PUCK, 8 P. M.
HARRIGAN'S THEATRE—REILLY AND THE 400, 8 P. M.
H. R. JACOBS' THEATRE—TWELVE TEMPTATIONS, 8 P. M.
KOSTER AND BIAL'S—VARIETY AND CARRICATS, 8 P. M.
LYCEUM THEATRE—SERIES, 8:15 P. M.
MADISON SQ. THEATRE—THE PRIDE, 8:30 P. M.
NEW PARK THEATRE—A STRAIGHT TIP, 8 P. M.
PALMER'S THEATRE—WEALTH, 8 P. M.
PEOPLE'S THEATRE—THE BOWERY, 8 P. M.
PROCTOR'S THEATRE—MEN AND WOMEN, 8 P. M.
STAR THEATRE—THE POWER OF THE PRESS, 8 P. M.
TONY PASTOR'S—TONY PASTOR'S CO., 8 P. M.

LAWRENCE BARRETT.

THE American stage has sustained a severe loss in the death of LAWRENCE BARRETT. It would be difficult to conceive of a greater calamity than the removal, in his artistic and managerial prime, of the man on whom devolved the glorious task of stirring the red blood of life in the veins of the moribund poetic and tragic drama in these days of the theatre's storm and stress, when vulgarity and silliness, applauded by the public, dispute for the monopoly of the boards.

Mr. BARRETT achieved honorable distinction in spite of adverse circumstances and sharply defined histrionic limitations. He was not born great, nor was greatness thrust upon him; he found the path to fame flinty and choked with obstacles, but his feet never stumbled nor did his heart weary.

What was second-nature to EDWIN BOOTH was hard work to LAWRENCE BARRETT. Nature, so generous in its gifts to BOOTH, was niggard in its equipment of BARRETT. No spark of the sacred fire burned in his soul. He had not the physical beauty or the physical grace that lead imagination captive. It was not his to charm; it was his to conquer—and conquer he did by virtue of indomitable will, fixity of purpose and loyal adherence to a lofty standard.

And so it came to pass, after herculean struggles, and disappointments great enough to crush the spirit and cripple the ambition of a dozen ordinary men, that LAWRENCE BARRETT's true worth got to be understood and the sincerity of his artistic motives received their just measure of intellectual appreciation and popular reward. The victory was won by steadfast devotion to a noble cause, and we doubt not that in the final estimate of the value of that dearly bought victory it will be rated beside the triumphs of the favored few that swept onward to fame, resistlessly impelled by their power of God-given genius.

One of the chief reasons of Mr. BARRETT's success is found in his singleness of character and his consistency of conduct. In all his relations, public and private, he was inspired by a high sense of duty and a scrupulous regard for the responsibilities of the position he sought to fill. Toward the public, toward his associates, and toward his family he maintained an attitude that was notable for manliness, dignity and good principle. Keenly appreciating the manifold obligations connected with his station he acknowledged and met them, every one.

Outside the circle of his immediate friends his nature was generally supposed to be austere and cold. There could not have been a greater misconception. The record of his unostentatious charities, of his graceful courtesies, and of his extension of helpful sympathy to worthy young actors would fill, if written, a volume. To the many that are accustomed to judge by external indications, his bearing seemed distant and egotistical, but to the close observer it simply revealed the man's respect for himself and the actor's reverence for his art. It would be vastly better for the stage and for the profession if actors, in their intercourse, shared a little of LAWRENCE BARRETT's dignity and self-restraint—if, like him, they held their heads erect and fixed their eyes upon the best in sight.

As an actor, LAWRENCE BARRETT commanded respectful attention, if not enthusiastic admiration. There was an earnestness and an intelligence in his personations that did much to atone for their dramatic shortcomings. If we felt that he lacked temperamental qualifications; if he never thrilled or convulsed us, at least we knew that he possessed an acute artistic conscience, and that the degree of excellence he reached was reached by virtue of thought and study and perseverance. As a manager he exhibited greater skill. To his taste and liberality we owe a series of memorable poetic and romantic representations. He was not content simply to follow in the beaten track of the time-honored tragic repertoire; he was a producer, and modern authors, like BOKER, YOUNG, WILLS and WILDE owe to his courage the production of plays that, without his help, would still be gathering dust on the library shelf.

Although we cannot group BARRETT in the constellation of KEAN, KEMBLE, FORREST, the BOOTHS, CUSHMAN and COOKE, we believe that he will occupy a place as honored, if not as brilliant, among such players as MACREADY, the elder VANDENHOFF, CHARLES KEAN and HENRY IRVING.

Although BARRETT has gone from us, his example remains to cheer, encourage and arouse the best endeavors of those young players that view their vocation in the light of a trust rather than an expediency. When the prospect looks darkest and the discouragements seem heaviest they can, if they be made of the true metal, derive comfort and courage in contemplating the career of the departed actor who, but a few days before his sudden death, said to a young professional that sought his advice: "Prepare yourself to encounter the cruelest hardships; work, strive, study, persevere—starve, if needs be; but never lose sight of your ideal, and never take a step downward."

THERE is a wide difference between the theory and the practice of dramatic criticism, in certain quarters. The critic of the *Herald*—who is given a free foot by the proprietor of that newspaper—cries aloud for artistic plays, and when artistic plays are presented for review he sniffs at them and looks for straws to split. But let a Blue Jeans come his way, or anything that directly or remotely emanates from Paris, and immediately he waxes ecstatic.

EASTER MONDAY will usher in several dramatic novelties, but Lent has not prevented the theatres from successfully introducing a number of new attractions this season.

THE old question, Is the first-night performance favorable to careful criticism? is under discussion again in London. A consensus of professional opinion gives it an affirmative answer. The leading actors seem to think that the best effort is usually concentrated on a *premier*.

HOW much confidence is felt by investors and speculators in the security of the theatrical business is shown by the present activity in theatre building throughout the country, but more particularly in the South. The notes of new theatres, published exclusively by THE DRAMATIC MIRROR from week to week, give managers and others interested the earliest and the completest information respecting these theatre enterprises.

PERSONAL.

JOHNSON.—Alice E. Johnson has been in Paris the past Winter completing her vocal studies under prominent teachers. As a health and grace-giving exercise she has been taking fencing lessons.

RAMSAY.—Alexandrina Ramsay, an amateur, who played Lady Gay Spanker at the Berkeley Lyceum last week, intends to go on the professional stage. She studied under Dion Boucicault.

SHERIDAN.—Emma V. Sheridan will not be a member of the Boston Museum stock company next season. It is probable that this will be her last year on the stage, although offers from managers in New York are making her hesitate.

ZELLA.—Gertrude Zella, leading lady of the U and I company, will appear next season in English opera. She is a graduate of a musical conservatory in this country.

CARLYLE.—Marie Carlyle stole a day from her studies in Boston last week to pay New York a visit. She said that if she decided to star in the farce-comedy written for her by Eugene Wood, it will not be until next season.

PHILLIPS.—Morris Phillips, of the *Home Journal*, with his daughters, is touring California.

DE MILLE.—Henry C. De Mille has completed the first act of his new three-act comedy. The remaining two acts he hopes to complete in two or three weeks.

PINERO.—Arthur Wing Pinero is descended from a Portuguese family which, under the name of Pinherio, settled in England toward the end of the seventeenth century.

GRANGER.—Maude Granger has received from Richard Davey, the English journalist and playwright, the synopsis of a new play which he is to write for her. Mr. Davey is the co-author of Inherited in which Miss Granger has met with much success. On Monday Miss Granger entered upon the fiftieth consecutive week of her tour.

EVANS.—Florence E. Evans, who has sung in concerts for several years, has signed for next season with Miaco's City Club.

POLLOCK.—Emma Pollock, the pretty Maggie Murphy of Reilly and the 400, was ill and out of the bill last Friday night.

TEMPLETON.—Fay Templeton, whose season in Miss McGinty closed last Saturday night, will go abroad again. She returned to her post on Saturday.

DALY.—The Washington *Herald* unkindly remarks that "Daly is plainly suffering the consequences of living in too rarified and ethereal an atmosphere. He has got out of touch with the world, as it were."

EVESSON.—It is reported that Isabelle Evesson will shortly withdraw from the Dr. Bill company.

STEVENS.—R. E. Stevens, business manager of Harris' Theatre, Louisville, by the death of a relative in England has fallen heir to $15,000.

LITTA.—Louise Litta is seriously ill.

GERALD.—Florence Gerald will close her engagement with Frank Mayo next Saturday at Nashville, Tenn., as Nordeck has been withdrawn for the rest of the season.

REIGNOLDS.—Georgie Reignolds was attacked by the grippe at Rochester last week. She was obliged to resign her part in The Clemenceau Case, and is now quite ill at her home in New York.

NEIL.—Robert Neil, who has been playing the part of Jack Holt in The Great Metropolis during the past season, has been offered the position of umpire in the International League during the coming baseball season.

SANTLEY.—Charles Santley, the English baritone, arrived from Europe on Sunday. He will make a two months' pleasure tour before returning to London.

BERNHARDT.—Sarah Bernhardt will play Fedora at Palmer's, on next Monday afternoon, for the benefit of the Pasteur Institute.

BEARD.—Frank Beard, the caricaturist, is drawing funny pictures and cracking jokes out West.

BOWERS.—When she returns to New York from her tour with Fred. Warde, the latter part of May, Mrs. D. P. Bowers will produce, at a matinee, a comedy-drama entitled T. Pickering Pick. The author is Robert Benedict.

BERG.—Albert Ellery Berg has opened an office in the Frohman Dramatic Exchange. Mr. Berg is a dramatic writer of considerable repute, and as he undertakes to re-write and revise dramatic works there is every prospect of some of next season's plays showing a marked improvement.

CORINNE.—Corinne, according to Manager Jacobs, is prospering on the Pacific Coast. She and her mother, Mrs. Kimball, have invested in property at Seattle, Tacoma and Portland.

ROBERTS.—J. F. Roberts, assistant manager of the Park Theatre, is confined to his home by illness.

KENNEDY.—Lillian Kennedy has recovered from a severe cold, which did not prevent her from playing, however.

DRAMATIC BOOKS.

CURIOSITIES OF THE AMERICAN STAGE. By LAURENCE HUTTON. 247 pp. Illustrated. New York: HARPER AND BROTHERS, 1891.

Mr. Hutton is a pleasant annalist, whose work is marked by care, literary finish and a gentle humor. In his latest contribution to the literature of the American stage he has gathered several chapters from the annals of our theatre, which do not make any pretension to profundity, critical acumen or chronological sequence. In his prefatory note Mr. Hutton modestly explains that he has sought to make the book interesting and useful to the select band of specialists known as dramatic collectors, as well as to those influential members of the community that are glad to call themselves old playgoers. Several of the chapters appeared originally in *Harper's* and other periodicals, but all have been elaborated and revised for this publication.

Mr. Hutton properly gives first place to an historical account of the American drama, in which are named and described plays catalogued as the Indian drama, the revolutionary drama, the frontier drama, the stage American in the character play, the local New York drama, and the society drama. Many forgotten or neglected facts are set forth in this department of the book, and the reader regretfully finishes by arriving at the conclusion with which Mr. Hutton begins his remarks: "The American drama is yet to be written."

The American stage negro has a chapter to himself, and a very interesting chapter it is, too, in view of the virtual extermination of that dusky personage from the stage. The American burlesque is treated of at length, and the infant phenomena of America—a brood that puts the Crummles phenomenon to the blush—are likewise told off. A century of American Hamlets is perhaps the most valuable chapter in the volume.

There are eighty odd portraits, some of them from rare prints, and many of contemporary players. They are well engraved, and, like the text, excellently printed. A double index renders these "Curiosities" convenient for reference.

PUBLICATIONS RECEIVED.

FRANCIS BACON, POET, PROPHET, PHILOSOPHER, VERSUS PHANTOM CAPTAIN SHAKESPEARE, THE ROSICRUCIAN MASK. By W. F. C. Wigston. London: Kegan Paul, Trench, Trübner & Company, Ltd.

HAMLET, FROM THE ACTORS' STANDPOINT. Its representatives and a comparison of their performances. By Henry P. Phelps. New York: Edgar S. Werner.

DAY DREAMS. By Ardennes Jones-Foster. New York: Imperial Publishing Company.

CHIHUAHUA. A social drama. By Chester Gore Miller. Chicago: Kehm, Fietsh and Wilson Company.

THOMAS BETTERTON. By Robert W. Lowe (Eminent Actors Series). New York: Longmans, Green and Company.

LETTERS TO THE EDITOR.

MR. O'CONOR QUOTES PRO AND CON.

WASHINGTON, March 23, 1891.

To the Editor of the Dramatic Mirror:

SIR.—The dark malevolence of subjoined paragraph from your judicial correspondent at Meriden, Conn., will appear presently:

"MERIDEN. DELEVAN OPERA HOUSE: Tragedian Towers was booked to appear at the Opera House, but failed to put in an appearance. He advertised to do a guitar solo between the acts, and was supported by a song-and-dance artist. A very small audience was in waiting for him expecting to see another James Owen O'Conor, but were disappointed."

See you the motive and the malice?

Now, read the following excerpts from three Meriden journalists, and draw your own conclusions:

"Never has such a performance been seen here as that of O'Conor last night. Much had been heard of the famous tragedian. The audience was very cordial in their applause. O'Conor was called before the curtain several times. Never in the annals of local theatrical history has such an ovation been given to any actor."—*Daily Republican, Meriden, Conn., Sept. 12, 1890.*

"O'Conor Acts and Makes Addresses—The Delevan Opera House Proves the Scene of a Performance that Will be Remembered by All Who Saw it for a Lifetime.—Respectful attention was given O'Conor and his speeches were liberally applauded. At 11:30 the curtain fell on the most remarkable performance ever given in Meriden."—*Daily Journal, Meriden, Conn., Sept. 12, 1890.*

"Everybody had heard of O'Conor. Last evening several hundred people enjoyed him for three hours—about whom so many columns have been written in the metropolitan journals, etc."—*Daily Journal, Meriden, Conn., Sept. 12, 1890.*

Is my ambushed enemy in Meriden answered?

Ah, well; as Mercutio hath it, "It will serve."

Your obedient servant,
JAMES OWEN O'CONOR.

THE MIRROR THE MOST WELCOME.

CHICAGO, March 16, 1891.

To the Editor of the Dramatic Mirror:

SIR.—The last number of THE MIRROR is such a gem that I feel I must thank you for it, even at the risk of boring you by repeating what so many others are constantly saying.

I take a great many periodicals, but THE MIRROR gives me the most pleasure, and the new and attractive features you are continually adding increases that pleasure every week.

I wish you every success with The Woman's Page, but I earnestly hope that no new attractions will ever crowd out one great and valuable feature—your foreign correspondence.

With best wishes for THE MIRROR in its new home, I am, Its very faithful admirer,
MARY ELLIS SMITH.

THE USHER.

Be Usherine
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

Less than a week before Lawrence Barrett's death, a young man called on him in quest of an engagement.

Mr. Barrett said there was a vacancy in his company, and asked the actor with what companies he had played.

"I supported Fred. Warde one season," began the visitor.

"Pardon me," said Mr. Barrett. "Don't say 'Fred. Warde.' Speak more respectfully of your fellow-actors. If you would be a Shakespearean actor, pray cultivate dignity off the stage as well as on. You will find that it will be better, in every way."

Mr. Barrett was quite right. Familiarity nowhere breeds contempt quicker than in the profession, where familiarity is rife nowadays.

Manners have their place in the actor's life, even after the footlights are extinguished.

London actors and playgoers suffer more annoyance from late-comers than we suffer in this city. Recently the manager of the Garrick Theatre felt compelled to make a public appeal to his patrons to come more punctually.

Some of our fashionable folk dine late, and the confusion made by their tardy arrival at the theatre distresses the actor and disgusts that portion of the public that is desirous to see and hear the first act.

But the nuisance is not so pronounced as it is in London. If it grows, however, there will be an actual necessity for the general adoption of the curtain-raiser in order to secure a comfortable hearing of the play proper.

Death is playing havoc with the profession this year. Not since 1888—that year of extraordinary theatrical mortality—have the losses been so numerous.

The nude in the picture gallery and the nude on the stage have created spasms lately, and now the nude in politics is causing excitement away out in the State of Wyoming.

It is all about the State Seal. The Lower House adopted a design bearing the robed figure of a woman, from whose arms broken chains were dropping. This device was supposed to typify the equality of rights, as shown by the enfranchisement of women in Wyoming.

Before the bill reached the Governer, some wicked person in the Senate substituted for the original design a copy in which the figure of the symbolic woman was stripped of her classic clothes.

The Governor approved the bill, and the result is that the good people of the new State are scandalized. A decorous seal cannot be adopted in place of the nude one until the next legislature convenes.

The suicide of Henry Aveling last week was a deplorable affair. The pity that is felt for the unfortunate man is tempered by regret for the disclosures he saw fit to leave behind on making his tragic exit.

Suicide is regarded by the world as the extreme of moral cowardice, for men know that it often takes more courage to live than to end it all.

In spite of a feeble and mawkish sentiment, that, in certain circumstances, a man becomes responsible unto himself alone, and owes no obligation to the society that withholds from him what is necessary to his prosperity or his happiness, the act of self-slaughter can find no true justification.

It is better to think that every man that takes his own life is suffering from temporary insanity than to hold that the temptation can ever be strong enough to subjugate a healthy brain, or that any combination of anterior facts provides a sufficient reason for the deed.

In the case of Henry Aveling—sad and shocking as it was—we cannot forget that he cruelly injured the living by the letters that he left to be published to the world.

To wantonly lay bare his domestic infelicities and to drag into dubious notoriety the name of an unoffending woman was not the best use that could be made of the last solemn moments of the life he destroyed.

It is charitable to believe that in that time he had lost his reason.

Our critics of the daily press are sometimes perplexing, particularly when they are taken in one composite dose.

Of Miss Gale's performance in Macbeth, Mr. Wheeler said, in the *World*, "Miss Gale made a surprisingly good Lady Macbeth."

Mr. Towse said, in the *Post*, "The Lady Macbeth of Miss Gale was probably the worst within the memory of living man."

Mr. Winter said in the *Tribune*, "Miss Gale tried with juvenile zeal to act Lady Macbeth."

Now, there was no room for doubt respecting the artistic value of Miss Gale's performance. Mr. Towse described its badness accurately. But why did Mr. Wheeler deliberately make himself absurd by praising what it would be childish to suppose he could honestly endorse, and why did Mr. Winter cork up the phials of his critical acidity and dismiss the impersonation with an amiable mention?

That may be friendship, or it may be favoritism. Surely it is not dramatic criticism.

JULES LEVY'S BAND.

The first concert of the band organized by Jules Levy, will be given at the Casino, on Sunday night, March 29. Levy will play cornet solos in his usual energetic way, and will also conduct the forty musicians.

After its one performance in this city the band will tour through the principal cities. During the Summer it will be situated at one of the Summer resorts in this vicinity. A vocal quartette will accompany the band.

Mr. Levy lays stress on the fact that the costumes which his men will wear will be striking and peculiar.

A NATURAL MISTAKE.

Oliver Jurgensen, business manager of The Witch company, called at THE MIRROR offices yesterday.

"I went to Salem, Mass., last week, to buy the Rebecca Nurse cottage," he said. "When I told the inhabitants that I wanted to remove it to New York to use in the production of The Witch at the People's Theatre, they took me for a lunatic, and gave me three hours to leave the city."

MISS BARRY'S PLAYS AND PLANS.

Frank W. Sanger has arranged with Helen Barry for the English rights to her successful comedy, A Night's Frolic. The London production is to take place before September next. The Australian privileges have been bought for a round sum by J. C. Williamson.

Negotiations are about completed for the production of A Night's Frolic at a leading New York Theatre next Autumn. The applications for time that followed Miss Barry's recent announcement in THE MIRROR would enable her to close a tour for the entire season of 1891-92, but her intention is to first produce the play in this city and to follow it with the American comedy, Her Ladyship, written expressly for the actress by H. Grattan Donnelly. This piece was not only accepted on completion, but Miss Barry's faith in it induced her to buy it outright.

Her Ladyship is described as thoroughly American in scenes and characters, and Miss Barry says that she considers the plot to be both new and original.

A SISTER'S GRATITUDE.

The proprietors of the Hotel Templeton, at Salt Lake City, where Emma Abbott died, have received a letter from the sister of the deceased opera singer, Mrs. Lizzie Abbott Clark, in which she says:

"Permit me to extend to you the heartfelt thanks of our family for your great kindness to our beloved Emma, during her last illness. I am unable to express on paper the gratitude we feel toward those who ministered to our darling, and tried to make her last hours on earth as comfortable as possible. It soothes some of the pangs of our aching hearts to know how kindly dear Emma was treated, and what loving consideration was shown her on all sides. We have lost our loved one in whom we took such pride, and the stage has lost the only Emma Abbott it will ever know, for she was always original."

The proprietors of the Templeton feel much flattered by these appreciative expressions.

HONORED AFTER DEATH.

During the last week of Blue Jeans at the Fourteenth Street Theatre, a card was presented at the box-office which had written on it: "Give bearer my box. SAMUEL COLVILLE." Mr. Colville was the manager of the Fourteenth Street Theatre at the time of his death, five years ago.

Treasurer J. F. Maguire read the card. He had been treasurer for Mr. Colville. He obeyed his chief's order.

The man with the card saw Blue Jeans from Manager Rosenquest's private box. The card had engraved on it "Max Strakosch." It was Strakosch's son who presented it.

PROFESSIONAL DOINGS.

OTHELLO will have a benefit the first week in April.

THE ticket speculators are said to have lost heavily on the Bernhardt engagement in Boston.

THE nephew of Ward McAllister has delighted his uncle by marrying a ballet girl connected with the Tivoli Theatre in San Francisco.

NEXT season Annie Pixley will be seen in a comedy by John J. McNally.

HARRY SANDERSON'S annual benefit at Pastor's, last Thursday afternoon, was a great success, pecuniary and otherwise. The bill was long, diversified and thoroughly enjoyable.

MISS MCGINLY closed last Saturday night. The piece lost money from the start.

MRS. SCOTT SIDDONS is said to meditate a return to the stage next season in a new play that is being written for her.

UNLESS the weather is inimical, Barnum's street parade will take place this (Wednesday) evening. The annual advent of Barnum disgusts our theatre managers. He is worse than rainstorms and Lent rolled into one.

THE Germans of this city have tendered a benefit to Edmund C. Stanton, to take place at the Metropolitan Opera House at an early date. Mr. Stanton has accepted this graceful compliment to his faithful services as director of the German opera.

CHARLES A. PARKER, press agent of the Grand and Lyceum, at Minneapolis, will come to this city next September to invent advertising schemes for Francis Wilson during the run of The Merry Monarch at the Broadway.

AGNES HERNDON proposes to manage herself next season. She is tired of delegating that privilege to others.

SUDERMANN'S filthy play, Sodom's End, was produced at Amberg's last week. The revolting product is not likely to find its way to our public through the medium of the English language.

IN a suit just decided, for arrears of salary, brought by Violet Mascotte against Sylvester Franklin Wilson, formerly manager of The Corker and The Little Countess companies, the defendant claimed damages for breach of contract, as resulting from the plaintiff leaving his company and bringing about its collapse. The Judge gave Miss Mascotte a verdict for her full claim and costs, holding that Wilson's counter-claim was bad, he having broken the contract beforehand in not paying the plaintiff her salary.

ABBEY, SCHOEFFEL AND GRAU have rented offices in THE MIRROR building. There are still several eligible offices left.

THE new Girard Avenue Theatre, Philadelphia, has been supplied with luxurious seating arrangements by C. B. Demarest and Company. This firm manufactures more and better seats for opera houses and public buildings than any concern in the country.

THE Albany *Times* says that the situations in Dr. Bill are extremely ludicrous, but it is "one of those plays which no young girl would like to take her mother to see."

AN irate British playgoer says that Ibsen's disciples "are to be found among little mutual admiration societies, or cliques of prigs or cracked enthusiasts and faddists of feminine men and masculine women."

A LOS ANGELES exchange, commenting on a MIRROR editorial treating of the delicate subject of tights, says: "It is only in the balmy and equable climate of Southern California that actresses may wear tights without danger to their health. The effect of the tights in this region is visible chiefly in the increased crowding of the bald-headed rows of the parquet."

THE season of German opera came to a close at the Metropolitan on Saturday. There was an immense audience present and the farewell to the Teutons was the occasion of a popular demonstration. During the season of 1890-91 sixty-six performances were given, the gross receipts of which were $200,972, or an average of $3,045 a performance.

AN ingenious advertisement has been designed for Betrothed by Messrs. French and Morrisey. It is in the form of betrothal cards, engraved in the approved McAllisterian form, bound together with white ribbon, and bearing the names of the Marquis d'Alien and Mlle. Madeline de Rémondy. Mlle. de Rémondy's pasteboard announces that she will receive on March 30, from eight until eleven, at 59 Madison Avenue. These cards have been mailed to hundreds of persons residing in the fashionable quarter.

SAM HARRISON was married to Miss Jones at Poughkeepsie on Sunday afternoon of last week. The ceremony, which was private, was performed by the Rev. Dr. Ziegenfuss, of Christ Church. The couple came to New York, remained a few days, and then sailed for England. The bride, who was formerly one of Russell's Comedians, was known professionally as Adelaide Walton. Mr. Harrison, who is well-known as a manager, is the brother of Alice and Louis Harrison.

GENERAL SHERMAN and Lawrence Barrett were both among the speakers at the last Actors' Fund anniversary meeting, and Uncle Ben Baker was then the Fund's assistant secretary.

NELLIE COLLINS has been engaged by Frank Slocum as soubrette for We, Us & Co. Gus Bruno and Charles B. Hawkins have also been engaged.

EMELIE EDWARDS has been engaged by T. H. Winnett to play Blanche in His Nibs, the Baron. She is studying vocal music under Professor Rutter.

THE cast of Old Heads and Young Hearts at the Lyceum will introduce W. J. Le Moyne as Jesse Rural, Herbert Kelcey as Littleton Coke, Nelson Wheatcroft as Tom, Georgia Cayvan as Lady Alice, Fritz Williams as Bob, Cyril Scott as Lord Roebuck, Charles Walcot as Colonel Rocket, Effie Shannon as Kate, and Mervyn Dallas and Mrs. Whiffen as the Earl and Countess of Pompions. This comedy has not been played since the last season of the Wallack stock.

ED. COLLYER is rapidly monopolizing the business of teaching stage dancing. He has recently prepared the following soubrettes in this branch: Margaret May, of The County Fair traveling company; Marion Giroux, of Ship Ahoy; Ollie Archmere, of A Trip to Chinatown; Dollie Golding, Margaret Macdonald, Leontine Stanfield, Miss H. De Havre and others. Evelyn Pollock, one of Mr. Collyer's pupils, is the dancing soubrette of Kiralfy's Water Queen company. Her acting and specialties are praised by Western papers.

LOVE AND WAR came to an end at the Garden Theatre on Saturday night. Business, during the short run of the piece, was something awful. George Wotherspoon, who was one of the several managers connected with the unfortunate undertaking, says that the play will be subjected to alterations and put on the road. Maybe it will, but we doubt it.

A BILL has been passed by the Tennessee Legislature, now in session at Nashville, reducing the privilege tax on theatres in Memphis from $500 to $100 a year.

IN the Corporation Court at Norfolk, Va., several days ago, the motion for probate to G. B. Gordon's will of 1868 was suspended. No further proceedings will probably be taken until the probate will in New Jersey is heard from. It will be remembered that Mr. Gordon was the owner of the Van Wyck Academy of Music at Norfolk, and it is this piece of property that is involved in the case.

HENRY GUY CARLETON'S new play, The Lion's Mouth, which has just been produced by Fred. Warde in San Francisco, will be seen at Palmer's Theatre, in this city, on Sept. 7.

E. D. PRICE, manager of Mrs. Leslie Carter, returned to New York last week. He said that Mrs. Carter will remain in the West for six weeks to recuperate from the illness and fatigue that brought about the closing of her season.

BEN STEVENS is in town arranging for the production of Wang by the De Wolf Hopper Opera company at the Broadway on May 4.

DENMAN THOMPSON in The Old Homestead closes his season at the Academy on May 2.

MANAGER A. G. LEWIS, of the Van Wyck Academy of Music at Norfolk, Va., and the city bill-poster were arrested a few days ago upon the charge of distributing obscene pictures. The pictures complained of were those of the Rose Hill Opera company. On the pictures a number of the female members of the company are shown in tights, and it is alleged that they are too immoral for the public eye. It is stated that the warrants were issued at the instance of the officers of the Y. M. C. A., but this statement is denied by the secretary of the association. The commonwealth attorney, when the case came up for trial, said that he could see no reason why Mr. Lewis should be punished for this offense, inasmuch as the bills were put up without his knowledge, and that he had expressed his willingness to cover them up, thereby showing that it had not been his intention to do anything that was contrary to law. He could see no evidence that would convict Mr. Lewis before a jury, and for this reason he asked that the case be dismissed.

A VIRTUOUS howl has gone up from a great many citizens in Washington against indecent play-bills, and not without cause. A citizen sends a communication to one of the newspapers of Washington, in which he says: "I regard some of the bills displayed on the streets as deserving of severe censure. I, myself, would prefer that the theatre managers themselves would see the impropriety of these offensive displays and reform the practice, but, if they have become so demoralized as to regard this as expecting too much of them, then the district commissioners ought to be called upon to issue an order directing the police to prevent the streets from being desecrated by offensive hand-bills. The people of the city would applaud such an order."

THE WOMAN'S PAGE

THE greeting extended to The Woman's Page has been so enthusiastic that The Old Lady confesses to feeling something warmer than mere gratification at the success of the new department.

Bright letters, well written tales, poems with the true ring, essays big with wisdom continue to pour into the sanctum.

We shall find a place for every contribution of value.

This mutual exchange of ideas will prove profitable as well as entertaining. And do not the columns of this our page offer us an opportunity to combat various old prejudices that still exist against our calling?

That The Woman's Page is not read by women of the stage alone is plainly proved by the number of congratulatory letters that have been received from other women.

Here, at least, we may speak for ourselves, and perhaps we can do a little "elevating" on our own account. THE OLD LADY.

LIFE'S DAY.

Our opening eyes look on a world
Made glad by a rising sun;
Our budding thoughts are fraught with wings
To lighten each task begun.

Our closing eyes look on a world
Made sad by a setting sun;
Our dying thoughts are fraught with tears
Of sorrow for tasks undone.

MINNIE DUPREE.

A LEAF FROM MY MEMORANDA.

I was young. (Not that I am not still young, but at that particular time, I was extremely young.) Hence, my phase of "stage-struck" was something abnormal.

I was brimful of talent. I knew it, I felt it. In fact, I felt that if I did not shortly find an opportunity to ventilate some of it an explosion would be the result.

Soon the opportunity came. It presented itself in the shape of an advertisement in the New York *Herald* under the heading of "Professional Wants." They wanted a young lady who could act and could sing a ballad.

Without a moment's delay I answered it, signing myself "Mary Walsh." I decided upon this signature for fear that some one should identify me, for the resolve to devote the rest of my life in worship at Thespis' shrine was still my own secret. To-day, in the full knowledge of my utter insignificance, such fears no longer trouble me.

For days each ring of the door-bell brought a flush to my cheek and an obstruction to my breathing apparatus. Finally, he came! There he stood, with his closely-shaven face, unpolished shoes and ill-fitting clothes. My future manager.

Dear fellow! my whole soul went out to him! I felt the necessity of impressing upon him my especial talent for comedy, and I immediately acted as 'cute as I knew how.

After he was seated he began the conversation by addressing me as Miss Walsh.

This brought the blush of guilt to my cheek, and I felt it my duty to confess. I summoned up all my courage, and disclosed to him my real name, stating that I had assumed this alias to avoid detection.

He seemed very much taken aback at this information, and blandly confessed that it was solely the name which had lured him into my snares. He was looking for a lady with a brogue, and had assumed that the name Walsh was a guarantee of this accomplishment.

With all that heavenly courage of innocence and ignorance, I promptly put on all the brogue I possessed. He was agreeably surprised by my performance, as it seemed, and, I believe, forgave me my German parentage. I then sang a song for him, which also proved satisfactory. So much so, that he would have engaged me right then and there, had he not been the brother of a sister who was his partner in business. Nevertheless, he closed a partial engagement with me, whereupon I was obliged to wander to the end of Williamsburg for inspection, where the sister-partner engaged her share of myself.

The contract was verbal. I was to receive two dollars-and-fifty cents for each performance.

As the company did not play continuously but on the contrary, played on the instalment plan, there were weeks when my salary did not exceed the price of one performance. But what of that? I was ignorant of the fact that money, as a rule, gave the decision in the most important questions, in the course of man's life, and therefore I thought "but what of that!" My sentiments have changed since then.

I often wonder whether my mother and I will be forgiven the innumerable lies we told during that period. She was the only confidante of my dramatic escapade, and father, sister, brother were deceived without mercy. Such is the flame of art. Its glowing fire disregards all ties of blood and kindred. But heaven help the aspirant whose mother becomes imbued with enthusiasm. The stage-struck mother, with her self-content, her sublime belief in the vast superiority of talent in her offspring, is a being no longer human, but—well, as managers, poor devils! know more about that than I do, I shall leave it to them to classify her.

Our show consisted of a panorama of Ireland with lecture, interspersed with songs and a love story, enacted by my manager and myself. He impersonated the part of Barney and I played his love, Nora. His sister and partner, whose share in the business was the larger, at least she impressed one as being the greater, if not the better, half of the concern, was a stately woman, with a long, black train dress, a keenly perceptible brogue, a hole in each stocking where the heel once was and a chronic dyspeptic attack, for whose relief she used whiskey.

She was the lecturer. She not only lectured upon the beauties of the Emerald Isle, but also lectured the gallery for ill-behavior, such as hanging their legs over the balustrade, or whistling, or indulging in audible criticism. Our advance and property man played the ghost and turned the panorama.

The panorama was a piece of canvas many feet in length, with all the notable structures and scenery of Ireland painted upon it. It was rolled off one cylinder and on to the other. It was the duty of each member, when he or she was not on the scene, to take a hand at the unrolling of the same, especially so when the ghost was doing his act.

Another feature of our entertainment was a little melodeon, upon which were played the accompaniments of our songs, the "slow music" as well as Barney's jigs. To me, a jig played upon a melodeon produces a most irritating sensation. It seems like an asthmatic person trying to sing in a *presto tempo*.

Mrs. Simpkins—that is the nickname we gave our ghost, because of his tender and womanly qualities, so rarely found in a man—Mrs. Simpkins got us into a fine scrape one evening. Our performance opened with an Irish ballad, sung by the sister-manager, in a most energetic manner, and to her own accompaniment.

On this particular evening she began her song as usual, but the melodeon didn't. She pumped, banged, swore, but not a sound came from the melodeon.

After a struggle, the bravest and most spirited I have ever witnessed, she gave up. She darted behind the panorama. The train of her dress followed her, never stopping at such trifles as mallets, soap-boxes, candles lit and unlit, which were lying and standing about. They also followed her. And then followed a March blizzard of concentrated air and hard language directed to Mrs. Simpkins, whose duty it was to look after the melodeon.

Of course, Mrs. Simpkins, swore by all that's high and holy, that he knew of nothing. However, the secret was divulged—by whom, I never heard. Mrs. Simpkins, in his capacity of advance agent, had arrived in the village a day previous and had met his fate. He loved her desperately. But, evidently, he had not sufficient confidence in his own charms, and believing music to be the food of love, he concluded to feed her.

He carried the poor, little, miserable, melodeon over the rugged country road into her home, with his own hands and sang and played to her. Whether this feast of sound won her heart for him, I know not. But I *do* know that the amorous repast unhinged all the hammers of our melodeon and consequently, when called upon at night, the poor little wretch could not utter a sound.

One night after the performance, I received information to the effect that we were to sing and act ourselves into the hearts, and unroll the panorama before the eyes of the populace of L——, a small village in Jersey. I shall never forget that moment, never? L——! The home of my childhood—the spot where Cupid found my heart asleep and awakened it with an arrow from his bow? L——, where I knew everybody and everybody knew me.

Everything danced before my eyes. I saw a million stars. As long as I had been singing "Some Day" and turning the panorama in parts where I knew none and none knew me, I was happy. But when I was confronted with the prospect of doing this same thing before those who loved and respected me, the enormity of my secret crime rose up before me and my courage failed.

But how, how escape? I could not tell these good people that I felt it a disgrace to appear as a member of their "entertainment" before those who loved and honored me. For all your Palmers, Dalys and Frohmans put together cannot take more pride in their respective companies than did my two managers in theirs.

I therefore resorted to other measures. I made an excuse for not leaving New York city on the same boat with the company—I mean with the two managers and the ghost—but took a later one, hoping to steal into Jersey unnoticed. I wore a thick veil for this purpose. But fate did not smile upon my scheme.

The boat landed and I waited, like a felon, hidden behind a large case, until everybody had gone ashore. Now, was my chance? I quickly walked to the gangplank, when lo, and behold, the one person of all, whom I could least have wished to meet, advanced.

She was an old friend of our family, loved me much, and when a child, I had spent every vacation with her. But she was "swell," and like a good many swell people, thought appearances of much greater importance than facts. Therefore, had I appeared as the star under some swell management, no matter by what "facts" I had gotten there, she would have forgiven it. But as the member of a miserable wandering troupe, dreadful.

I completely lost my head when I saw her walk directly towards me. There was no chance to retreat. In my utter despair I jerked up my right shoulder and began to limp with my left foot. She passed by me and gave me a look of pity which said, "poor cripple." I breathed once more. She had not recognized me.

That night there were very few persons in the theatre—or, rather, the hall—who did not know me. It is a strange, yet never failing occurrence, that whenever an opportunity presents itself at which I have reason to believe that I will appear to my best advantage, and consequently live in hopes that all my friends and relatives will be present upon the occasion, invariably something unavoidable occurs to prevent their coming. The contrary transpires with the same regularity. Accordingly, they were all there that night. But, victory! Not one of them recognized me—not one.

I was not deep in the secrets of make-up, but I managed, by mere natural, brutal instinct, to disfigure myself so effectively as to make discovery impossible. I kept myself secluded from the eyes of my management until I made my first entrance. Their looks of bewilderment on seeing me were piteous.

However, I escaped from L—— by the very first boat the next morning, and no one knows to this day that it was I who sang, acted, and turned the panorama as "Nora, the Pride of Killarney," that night.

LULU KLEIN.

Dear Editor of Woman's Page

Permit me to wish the greatest success to The Woman's Page.

It is an excellent idea, and the new department will prove as instructive as interesting.

I have an occasional view, and if I should at any time find one which would appear to be useful or suggestive, I shall send it with pleasure.

With best wishes to The Woman's Page.

Very sincerely, ROSINA VOKES.

A few days ago a leading newspaper said that Sarah Bernhardt had encountered Garnier "in the flies of the Garden Theatre." Now, we want to know what Sarah was doing prowling around the flies?

WHAT THEY ARE WEARING.

Sydney Armstrong has shown us some charming gowns during the season.

One of them comprises a petticoat of white corded silk embossed with yellow plush *fleur de lis*, with long, clinging draperies of canary-yellow *crêpe*. A fan of heavy yellow *faille* silk forms a demi-train. The surplice waist is of yellow *crêpe*, with a tiny chemisette of white *crêpe* at the throat. The long full sleeves are of yellow.

The most becoming of Miss Armstrong's costumes is a reception dress of ivory-tinted silk, the front of which is elaborately embroidered in seed pearls; the long, heavy train is quite plain; the bodice is cut square in front and in V-shape at the back. A girdle of pearls extends from the hips, and, meeting at the left side, falls to the foot of the skirt. With this gown an exquisite carriage cloak is worn. This cloak is made of turquoise blue plush, with silver embroidered figures appliqued heavily all over it. The lining is of coral *faille* silk, and the trimmings are bands of yellow fox. A huge Medici collar is made of the fur.

Odette Tyler wears a carriage dress of *écru* broadcloth, edged with mink fur. The bodice is of embossed *écru*, with sleeves of a darker shade of velvet, hung with mink tails. The hat is made of *la France* roses and mink tails.

By far the prettiest gown Miss Tyler has worn this season is one that is composed of two shades of heliotrope *faille*. The skirt is plain, but for a deep ruching around the bottom. The coat is of a deeper shade of heliotrope velvet; the Medici collar is composed entirely of velvet pansies, and the coat is edged with the same dainty flowers; the hat is also of pansies. The effect is charming.

THE MODISTE.

Dear Editor of Woman's Page

Permit me to say that I am sure our new department will be of the greatest service and interest to MIRROR readers.

I am sure that criticisms of the enthusiastic and earnest but inexperienced members of our profession, whose efforts command too little attention, will be of particular benefit.

In the case of many, a helping word or kindly suggestion will save much disappointment, time, and trouble, not to speak of the mortification a beginner feels at what often seems a spiteful criticism.

All success to The Woman's Page.

MARIE CRAHEN.

An Englishman and a Frenchman fought a duel in a dark room. The Englishman, unwilling to take his antagonist's life, generously fired up the chimney—and *brought down the Frenchman*. "When I tell this story in France," says its narrator, pleasantly, "I make the Englishman go up the chimney."

INTERESTING BOOKS.

For reading on the cars: "A Kentucky Colonel," by Opie Read. "Eugenie Grandet" by Balzac. "The story of Margaret Kent."

For reading on "off" Sundays: "Goethe's "Sorrows of Werther." "The Story of Goethe's Life," by Lewes. "The Prose Writings of Heine." (Camelot Series.)

MEM. Avoid buying paper-covered books. If you cannot afford to buy the works you want at full price, search for them in the second-hand book-shops, and if the bindings are shabby cover them with dark silk. When you finish reading them you can exchange them for others at almost any second-hand book-shop. The library of paper-covered editions is not so select, and you cannot exchange these editions profitably.

THE BLUE STOCKING.

Dear Editor of Woman's Page

Your new departure, The Woman's Page, was, indeed, a long felt want. By your kind permission I shall seize the opportunity to give a little information which I hope will be beneficial to my professional sisters.

Many times those with whom I have chanced to dress have besought me to tell—through your valuable medium—the method which I have successfully used for powdering the back, neck and shoulders, without assistance.

Here it is:

Procure a large-sized white lamb's wool inside sole (such as is worn in shoes), and by filling one end of the wool with powder it can be readily applied to the desired spot. Try it.

The ladies of our profession have every reason to congratulate THE MIRROR for this extended kindness. Many valuable suggestions and hints may by this means be given to each other that will materially assist us in the art of making up, dressing, etc. Your well-wisher,

MARIE BELLFORDE.

WOMEN detest the serpent through professional jealousy.—*German Proverb.*

HISTORY.

The Mysteries kept the stage from the twelfth century down to the reign of Henry VI., which began in 1422.

As yet no regular playhouse had been built, and the actors continued to perform in private houses and inn-yards.

Richard III., who figures so ungraciously in dramatic literature, was, oddly enough, the first practical patron of the stage.

He was the first prince to have a troupe of players of his own, and he treated these servants with much generosity, permitting them to travel about when he had no need of their services, playing safely under the sanction of his name.

Until that time actors had been considered little better than vagabonds, but Richard's patronage set the fashion, which was quickly followed by the nobility. Richard dignified the profession.

In 1572 the first royal license was issued, and the players belonging to noble houses were empowered to perform wheresoever they desired, providing their masters permitted their absence. THE ANNALIST.

Dear Editor of Woman's Page

Will you allow me to wish great success to the new department? I am sure that The Woman's Page will prove a most interesting addition to the already charming MIRROR. Very sincerely,

SYDNEY ARMSTRONG.

HEINE says of Cleopatra: "Take her all in all she was a hag; we oft shall look upon her like again." Heine would have crushed the belligerent Egyptologists.

Baltimore American.

THE NEW YORK DRAMATIC MIRROR in its current number introduces a departure—a "Woman's Page," to appear every fortnight. It is to be written for women by women, and the first instalment is very promising of a bright, interesting department. Madame Modjeska and Mrs. Kendal write approving letters, and one of the greetings has its heartiness tinged with sadness, for it is a telegram from Emma Abbott hailing the idea as an inspiration, sent just two days before her death. Another very interesting article in the same issue is a series of letters from the principal managers, telling what kind of plays would have the best chance of acceptance with them, an article of great value to ambitious and young playwrights.

Syracuse Standard.

THE NEW YORK DRAMATIC MIRROR is trying the experiment of "a woman's page," devoted exclusively to the interests of the women of the stage and written solely by women. It ought to prove an interesting and attractive feature of that excellent theatrical weekly.

DEATH OF LAWRENCE BARRETT.

Lawrence Barrett died last Friday, at 10.45 P. M., at his rooms in the Windsor Hotel. His death was caused by the chronic glandular swellings of his neck and throat, complicated with pneumonia and weakness of the heart's action.

It was a shock and a surprise to even his intimate friends, including Edwin Booth, but it had been known to two or three people since the first operations were performed on Mr. Barrett's neck, over a year ago, that death was only a question of a year or two.

On Monday and Tuesday nights of last week Mr. Barrett appeared as De Mauprat with Mr. Booth in Richelieu at the Broadway Theatre. On Wednesday night, he went to the theatre, suffering from a bad cold. While acting, he was attacked with fever and a congestive chill, and his part was taken up by his understudy.

He went at once to his apartments at the Windsor, and was attended by his physician, who found the actor's condition serious. Mrs. Barrett, who was in Boston, was telegraphed for.

Drs. F. F. Chambers, J. F. Oliver and Henry F. Walker were in attendance. They believe that if the glandular swelling had not set in the patient would have recovered from the pneumonia, as only one lung was affected. He sank gradually, and was unconscious at the moment of his death. There were present with him when he died Mrs. Barrett, Dr. Chambers and Theodore Bromley.

Mr. Booth was not told of the death of his colleague until midnight on Friday. The news was broken to him at the Players' Club. He was prostrated by the blow and secluded himself in his private apartment.

On Sunday at noon the officers and trustees of the Actors' Fund met and passed suitable resolutions of respect for the actor and sympathy for the bereaved family. Later in the day the Actors' Order of Friendship took similar action. Mr. Barrett was a member of the Actors' Order and a life member of the Fund.

The funeral services, which were private, were of the simplest character. At ten o'clock, on Monday morning, the coffin was removed from the room in the Windsor Hotel, where the actor had breathed his last, to a parlor on the Forty-seventh Street side of the hotel. The Rev. Father Thomas E. Sherman—a son of the late General Sherman—read the prayers for the dead from the Roman Catholic ritual. There was no music. At the conclusion of the prayers, the half hundred friends present were asked to withdraw. There were no flowers except a cross of lilies and roses from Mary Anderson-Navarro, and a wreath of roses and lilacs from General and Mrs. Blackmar.

Among those that attended the services were Edwin Booth, Mr. and Mrs. Harry Edwards, William Winter, D. H. Harkins, J. W. Collier, John Russell Young, Evert Jansen Wendell, Mr. and Mrs. Theodore Bromley, Minna Gale, Mrs. Beaumont Smith, Lawrence Hanley, Frederick Vroom, Ben S. Rogers, Rankin Duval, James Taylor and other members of the Booth-Barrett company. The Actors' Order of Friendship was represented by Charles S. Dickson, T. D. Frawley and Milton Nobles; the Actors' Fund by F. W. Sanger, Joseph Arthur and Louis Aldrich, and the Players by A. M. Palmer, Augustin Daly, Stephen H. Olin, Laurence Hutton, William Bispham and Judge Joseph F. Daly.

Immediately after the brief ceremonies the body was taken to the Grand Central Station. At the request of Mrs. Barrett there were no pall-bearers and only three carriages followed the hearse to the station. The funeral car "Woodlawn" was attached to the Shore Line express, which left at eleven o'clock. Mrs. Barrett, Father Sherman, General and Mrs. Williams, Evert Jansen Wendell and Laurence Hutton accompanied the remains to Cohassett, Mass., where the interment took place in the village cemetery yesterday (Tuesday).

Hundreds of members of the profession were disappointed at being prevented from attending the obsequies of the distinguished actor. There was a general wish to testify the respect for the dead, but the arrangements, as carried out, were requested by the widow and could not be departed from.

Lawrence Barrett was born in Paterson, N. J., on April 4, 1838. His father was a poor Irish emigrant, good-natured and improvident. His mother was thrifty and persevering. It was from her that the actor got the qualities without which he would not have achieved success.

His parents moved to Detroit. When still a small boy, he worked in a dry goods house in that city. He was wont to mimic the floor-walker of the establishment. Once that person caught the boy at it, and wrathfully admonished him to go upon the stage.

Young Barrett accepted the advice, and applied for a position at the leading theatre in the town. He became call-boy. He had no education, and realizing that to achieve success in his chosen profession—for he had already resolved to be an actor—he must study—he pored over play-books and a copy of Johnson's Dictionary. It was, perhaps, this taste for literature that had much to do with his success, for it kept him away from temptations that some of his brother actors did not withstand.

His first appearance as an actor was in 1853. He played the insignificant part of Murad in The French Spy and was overcome by "stage fright." The next year he was a member of the Grand Opera stock company, Pittsburg. He played in the support of many prominent actors, including Julia Dean. It was while traveling with Miss Dean that he first played a responsible part. At the last moment, owing to the illness of the actor cast for the part, Barrett was asked to appear as Sir Thomas Clifford in The Hunchback. The dramatic critic of the one paper in the town rated the young actor unmercifully. Years after, the critic and the actor met and identified each other. The critic was Artemus Ward.

Barrett was next heard of in New York in 1857. He acted in the support of a Mrs. McMahon and of W. E. Burton. It was at this time that he first saw Edwin Forrest. The vigor and austerity of Forrest's acting excited the warmest admiration of the young actor. Mr. Barrett never lost his admiration. Some ten years ago he wrote a critical and biographical book on Edwin Forrest that was both scholarly and discriminating.

During this engagement, too, Barrett met in the company "a tall, melancholy youth, with soulful eyes." It was Edwin Booth. The two players became friends. Ever after their friendship has been intimate and steadfast. It would be difficult to find two men, two actors, so unlike in temperament, methods, disposition. For this very reason their relations were beneficial to both, each supplied to the other his deficiencies.

During this season Barrett supported, among others, Booth, E. L. Davenport, Charles Matthews and J. E. Murdock.

In 1858 he was engaged as leading man of the Boston Museum, and played a round of parts competently. He remained at the Museum for one season. The next year he was engaged by E. L. Davenport for the Howard Athenæum, and supported Barry Sullivan.

During all this time Mr. Barrett had continued his studies. He had drilled himself in many scenes of Shakespeare's plays, and had kept posted in contemporary literature.

From Boston he went to Philadelphia, and appeared for the first time as Cassius, a character which has been considered his best. From Philadelphia he went to Washington, where he met Abraham Lincoln and James A. Garfield. He returned to Philadelphia and acted in the company with many brilliant stars. The most brilliant star, however, watched him from the other side of the footlights. It was Edwin Forrest, who was living in retirement in that city.

Edwin Booth came to the Chestnut Street Theatre to play. He was arranging for his coming season at the Winter Garden, New York, which was to be an extraordinary one. Mr. Booth made an offer to Mr. Barrett to come with him. The offer was accepted. Mr. Barrett was the leading man. It was then that the celebrated presentation of Julius Cæsar was given. The three Booths, Junius Brutus, Wilkes and Edwin, played, respectively, Brutus, Cassius and Mark Antony.

While at the Winter Garden, Mr. Barrett was asked to be a partner with Lewis Baker in the management of the Varieties Theatre, New Orleans. He consented to the proposal.

At the Varieties, Mr. Barrett essayed Hamlet, Shylock and Richelieu. He also secured from Lester Wallack the right to produce Rosedale in New Orleans. Mr. Barrett acted Eliot Grey. Although it is not to be denied that he was excellent in the character, he never approached the fine dignity and gallant composure of Mr. Wallack.

For two years—1864 and 1865—Mr. Barrett starred throughout the country in Rosedale.

In 1867 he went to London. He did not play, but met many of the leading literary and theatrical people of England. The next year, however, he acted a short and unsuccessful engagement in Liverpool.

At the beginning of the year 1868 Mr. Barrett produced Hamlet at Maguire's Theatre, San Francisco. John McCullough was his leading man. Barrett's management of Maguire's Theatre was successful, both at the box-office and from an artistic standpoint. Capitalists offered to build a theatre to cost $500,000 if he would be its manager.

The theatre was built. It was called the California Theatre and became the scene of many triumphs and eventually of tribulations. Sumptuous revivals were in order. The managers were Barrett and McCullough. While Barrett remained, there was prosperity, when he left, prosperity left.

Mr. Barrett produced at Booth's Theatre, New York, 1870, W. G. Wills' The Man o' Airlie, playing Harebell, the unfortunate poet. It was a part suited to him, and was kept in his repertoire.

The next year, he was again offered, and again accepted, the management of the Varieties Theatre, New Orleans, which had been rebuilt. The stock company which he organized included John Howson, George Holland, Stuart Robson, and Augustus Pitou.

Feeling that he had established the Varieties on a firm basis, he accepted an engagement in New York with Edwin Booth. Julius Cæsar was revived, Mr. Barrett playing his favorite Cassius. The tragedy ran every eighty nights. The run was one of the most noteworthy on the American stage.

Returning to New Orleans, Mr. Barrett directed the fortunes of the Varieties for a short time. He produced and acted in Romeo and Juliet, The Man o' Airlie, the Streets of New York, Money, The Marble Heart, and London Assurance.

He left New Orleans to play in other cities. During his absence, owing to troubles in the city, the receipts of the theatre became smaller and smaller; so that within twelve months Mr. Barrett lost over fifty thousand dollars. This was a severe blow, not only to his pocket-book, but to his pride.

He starred for several seasons, with varying profits, visiting all the large cities, and presenting in addition to his Shakespearean roles, Robertson's David Garrick and Home, The Iron Chest, The Robbers, and The Wonder.

In the year 1879 Mr. Barrett brought out, at Booth's Theatre, King Lear, and played the King. He had in the cast W. E. Sheridan, F. B. Ward and E. L. Davenport. Next, he created in this country, the title role in W. S. Gilbert's Daniel Druce, and produced W. D. Howells' Yorick's Love.

In the Fall of 1881 he presented a romantic tragedy entitled Pendragon. It was written by an American, William Young. The play was too literary to be a pecuniary success. The following year another tragedy was elegantly produced. It was Francesca da Rimini, written by George H. Boker. The play was well received.

After taking part, during the season of 1883, in a "dramatic festival," at Cincinnati, which was more or less successful, and which brought together John McCullough, J. E. Murdock, Mlle. Rhea and Mary Anderson, Mr. Barrett sailed for England.

He played an engagement of seven weeks at the Lyceum Theatre, London, presenting Yorick's Love and Richelieu. The English people did not turn out in large numbers to see him, and his appearance in that country may be rated a failure.

What he has done since his return to this country is well known. He has produced Browning's The Blot on the Scutcheon, Captain Alfred Thompson's adaptation of The King's Pleasure, Miss Mitford's Rienzi, William Young's Ganelon, and Oscar Wilde's Guido Ferranti.

In September, 1883, the Booth-Barrett combination was formed. Since then, with the exception of one season—that of 1889-90, when Booth appeared with Modjeska—the two tragedians have played together. The repertoire has been extensive but not novel.

THE LION'S MOUTH.

Henry Guy Carleton's new play, The Lion's Mouth, was produced by Frederick Warde in San Francisco on the 10th inst. From all accounts to hand it achieved an instant success.

The San Francisco *Daily Report* said of the drama: "Artistically and financially The Lion's Mouth is a success. The lines are written in pure English, and by avoiding polysyllables and prosy speeches the author has enhanced the value of his text beyond the realization of the public. The play will succeed with all sorts of audiences."

The *Examiner* said: "A diction rich, fluent, smooth, always in keeping with the manner of speech of the elder centuries, and always as significant as it is musical and dignified, is one of the chief charms of The Lion's Mouth. The action is neither hasty nor lagging. Its interest is cumulative, and up to the last moment it is not evident that the end will not be tragic. . . . Mr. Carleton's play was received with as much respect as admiration, and the admiration was of a kind that promises a money success—not simply a *succès d'estime* for The Lion's Mouth."

The *Chronicle* commented thus: "Mr. Warde's pluck in placing The Lion's Mouth on the stage is most highly to be commended. His judgment was endorsed by a deep interest shown in every line."

The *Evening Post* is of opinion that this last work of Mr. Carleton is destined to take a foremost place among the great productions of American playwrights.

PITOU PLEASED.

"Come in, come in!" said Augustus Pitou to a representative of THE MIRROR. "I want to talk to you about The Power of the Press. It is a success, a decided success. The people say so, the press says so, I say so. It will run until hot weather at the Star.

"The scenery is so heavy and elaborate—there are fourteen scenes—that I was obliged to do the play in seven acts the first night. This, I think, spoiled somewhat the continuity of the story.

"Since then, I have arranged the play as it was originally written, in five acts. I have cut superfluous dialogue, so that the action is quicker. The performance now lasts two hours and forty minutes.

"The Power of the Press is booked in all the large cities for next season. It will go on the road with the original scenery and effects early in September, and I shall see to it that the cast is strong.

"I think it is the general opinion that the scenery is the most realistic and the best that has been seen in New York for years.

"What have I to say concerning my other companies? Well, I will give you the names of the recent additions to my stock company. They are George Backus and William Faversham. W. J. Scanlan is resting, during Holy Week, in this city. Robert Mantell closes his season May 9. That date terminates his five years' contract with me. Rose Coghlan rests this week. April 6 she will be at the Fourteenth Street Theatre for a week in Peg Woffington. Her contract with me terminates April 25, I having released her from her last two weeks."

OBITUARY.

Frank I. Frayne died at Chicago last week of neuralgia of the heart, a complaint from which he had suffered for some time past. Mr. Frayne was fifty-one years of age, and was born in Danville, Ky. He had starred for many years past in sensational plays that afforded him the opportunity of exhibiting his skill as a marksman with the rifle. Probably the best known of these plays was Si Slocum, in which, with the aid of a small mirror, he was in the habit of shooting an apple off the heroine's head while his back was turned to her. While performing at Heuck's Theatre, Cincinnati, about eight years ago, he accidentally killed Miss Von Behren in trying to do this dangerous feat. Her death nearly upset his reason, and he determined never to run such risks again. In 1884 he married Margaret Thompson, who survives him. Of late years Mr. Frayne traveled with a small menagerie which he exhibited in his various plays. The funeral exercises were held at Hooley's Theatre, Chicago, last Friday morning, and were conducted by the Knights of Pythias. The theatre was filled with professionals and members of the Order of Elks. The body was taken to Indianapolis for interment.

John A. MacKay died in Cincinnati of pneumonia last Sunday, although he was only thirty-nine years of age, his stage career covered a period of twenty years. He was best known as a clever imitator of popular actors, whose mannerisms and vocal peculiarities he was able to reproduce with wonderful accuracy. This talent rapidly advanced him as a low comedian. In 1870 he played low comedy parts in Barney McAuley's company, and subsequently assumed the role of Conn in The Shaughraun in one of Dion Boucicault's road companies. Then E. E. Rice engaged him for LeBlanc in Evangeline, and he appeared all over the country in this role. He also made a hit in Pop when that piece was produced by Kate Castleton, and subsequently appeared with similar success in A Bottle of Ink. He had not been particularly fortunate in his engagements during the past few years. His last engagement was with Marie Tempest in The Red Hussar. Although he was suffering from a severe cold, he insisted on appearing with the company in Cincinnati on Monday night of last week. After the performance he had to be taken to his hotel in a carriage. His genial disposition made him very popular, and his death will be deplored by a host of friends in and out of the profession.

Sometime between Monday night and Wednesday morning of last week Henry Aveling, late of the Paul Kauvar company, committed suicide in his room at the Sturtevant House. He wrote two letters and took a fatal dose of cyanide of potassium. The body was not discovered by the hotel employes until Wednesday afternoon. The arrangements for the funeral were made by his wife, professionally known as Mittens Wilett. Mr. Aveling was born in England, where he played before coming to this country with Daniel Bandmann, in 1878. He afterward played in several companies, among others Frederick Warde's and the Madison Square Jim the Penman company. He was a virile actor.

Edna Searing, a young actress who has been connected with several comic opera companies, died at her home in this city last week. She had played small parts at one time at the Casino, and her last engagement was with the Bluebeard, Jr., company. She was only twenty years of age. Her real name was not Searing. Her parents are in good circumstances, and did their utmost to dissuade their daughter from adopting a stage career, as they knew that her constitution was too frail to withstand the wear and tear of travel.

William G. Hunter, treasurer of the Grand Opera House at Chicago, died there, last Friday, of pneumonia. He was well known in theatrical circles, especially in New York city, where he formerly resided.

Frank Lawlor, who died recently in the Forrest Home, near Philadelphia, was, in his day, a popular actor and successful manager. At one time he had been the manager of the Division Street Theatre in Albany. He married Josie Mansfield, from whom he separated after she became the subject of unenviable notoriety.

John A. Hivling, manager of the Opera House at Xenia, Ohio, died there on March 25. He was born in 18[illegible], and served as first lieutenant throughout the civil war. He had been the City Clerk in Xenia during the past eight years, and had managed the local Opera House for fifteen years. He was a brave soldier, a model official, a good citizen and a true friend.

Alma Beane Russell, who had been starring the past season in a small repertoire company, died at her home in Brooklyn last Saturday of consumption. The funeral services were held yesterday, after which the remains were interred in the Actors' Fund plot in Evergreens Cemetery. She was the wife of Charles W. Russell.

Charles Boell, who was known on the stage as Edward Martha, and had won considerable reputation as a scenic artist, died at St. Vincent's Hospital last Saturday. He was about 45 years of age, and had been ill for some time. The funeral took place yesterday at his residence in Brooklyn. The burial was at the Lutheran Cemetery.

Inez Perele, formerly the wife of Wright Huntington, the actor, died at Findlay, Ohio, recently.

The Academy of Music at Quebec is always open for good attractions. Quebec is a good show town and with its suburbs has a population of 95,000 to draw from. Railway trains are held for the departure of companies after the performance. William E. Russell is the proprietor and manager of the Academy of Music.

Frank Coltman is recovering from the accident that befell him at the commencement of the season, and has returned to the city. He will improve his time by taking lessons in vocal culture from Harry Pepper.

Lillian Stillman will be at liberty after April 5. Miss Stillman possesses a pleasing contralto voice, and is a clever dancer.

THE HANDGLASS.

IN THE SPRING.

In the Spring the poet pensive
Sings about the budding rose,
In the Spring an actor's fancy
Lightly turns to thoughts of clothes.

Dreams of neckties quite aesthetic,
Haskell's window pattern trousers,
And off in the hazy distance
Visions of his Easter trousers!

"The Behemoth," an animal spoken of by Job, is now on exhibition at a New York museum. At least the proprietor of the museum says so, and a museum proprietor cannot tell a lie.

Here is a story from a Texas newspaper. Its truth is vouched for by a Texan gentleman, and it is therefore deeply, darkly, beautifully true:

Every one is familiar with the Hettie Bernard-Chase company, which gave two performances here not long since, and who won for themselves a lasting reputation in this city. Not long ago, while giving a performance in a city, the comedian, Frank Calburt, who plays the part of a Dutchman in The Little Coquette, and who uses a rubber snake to frighten the dude, sent his pantaloons to a Chinese laundry to be pressed, forgetting to take out the rubber snake. The Chinaman in turning the pockets inside out, discovered the snake and supposing it to be a reptile whose bite would be instant death, in his Chinese lingo, called his fellow Mongolians around him, and arming themselves with pokers or clothes sticks, began to pound the pantaloons unmercifully. After a few minutes of vigorous pounding they were horrified to discover that their work was fruitless, and after a consultation one of them was despatched in post haste to the hotel where Mr. Calburt was staying. On arriving at the hotel and spying the comedian quietly lounging in a chair, enjoying the fumes of a fragrant Havana, he accosted him in the following manner: "Mister man-ee, snake debil in pantee-pocket. Song flee beaty—no killee—go samee as first. Damm-ee Melican snake!"

Fanny Rice is going to star in a new and original musical extravaganza, called Everything Goes. The complete title is said to be Everything Goes but the Stove, and That Goes Saturday Night.

"Having conquered Chicago," says a Western paper, "Mrs. Leslie Carter closed in Kansas City last week."

BLUE MONDAY.

Bjinks.—"What's the matter Bjones? You look all broke up."

Bjones (*hoarsely*).—"Oh, I'm all right. I stayed in yesterday, and read all the Sunday papers through."

At one of our theatres, last week, the minstrel performance was augmented by an old gentleman, who might have been a well-to-do manufacturer. He sat in one of the private boxes and suddenly exclaimed that one of the anecdotes told by the end man was "just as funny as it was forty years ago." Then there was a running fire of repartee between the performers on the stage and the occupant of the box, until the old gentleman stepped upon the stage and joined in a hilarious "break-down" with the other characters.

Once on a time an actress had to have a lot of clothes,
To be decked in silks and laces from her head down to her toes;
But everything is different to-day upon the stage,
And the drama that is most undraped is sure to be the rage.
The low-cut burlesque artiste, she is sure to take the prize,
When in a brief authority she dances from the flies.
Costumes are at a discount, I am sure you will allow,
They used to be the caper, but they don't go now!

Now that Mary Anderson-Navarro's stage dresses are offered for sale, a humorist suggests that there is a chance for aspiring young actresses who have longed for her mantle to fall upon them.

An enthusiastic contemporary begins an announcement: "A new star has dawned upon the theatric sky! Robert Fitzsimmons, the long-reach fistic wonder, conqueror of Jack Dempsey and middle-weight champion pugilist of the world will appear," etc.

A Hoffman House chambermaid recently divulged the fact that during the Bernhardt's recent stay at that hotel a rope was swung across the bath tub and a wire netting placed across the water-pipe to prevent accidents during the great tragedienne's morning ablutions.

Miss Opera (*to admirer*).—"Leave me, sir. Your devotion is nauseating to me; I have hundreds of men at my feet!"

Admirer.—"Ah, chiropodists, I suppose!"

FROM POOR JONATHAN.

Jonathan.—"I had a light breakfast this morning."

The Impresario.—"What did you have?"

Jonathan.—"Two sardines and one smelt!"

"So young and so full of apollinaris!"

A Boston cynic thinks in his might as follows: "The fashion now in vogue of praising an actor or actress for 'exquisitely suggesting' an emotion he or she lacks histrionic skill to depict, reminds one of the enthusiast's defence of an apparently blank canvas catalogued as a picture of the Children passing the Red Sea, by explaining that you couldn't see the Children of Israel because they had passed over, nor the hosts of Pharaoh, because they were drowned, nor the Red Sea, because it had parted on either hand."

NOTES OF NEW THEATRES.

The new Opera House at Waco, Tex., is to be built by a stock company, of which W. W. Seeley, cashier of the Waco State Bank, is president. This company had bought a large store building four stories in height, 50x150 feet in dimensions, and proposed to build a new theatre in the rear of this building. The plans were drafted and the contract was awarded, when the company received an offer from a manufacturing concern for the purchase of the building. It was therefore sold for $40,000, sufficient ground being reserved on the same premises—nearly 100x110 feet—for building purposes. The company will now erect an entirely new Opera House to cost, when completed, about $45,000. Mr. Greenwall, of New Orleans, who is the lessee of nearly all the large opera houses in Texas, will have the management. The company will have a meeting this week to decide on the new site, and work will be commenced immediately. The building will be completed by the first of September. The auditorium will be 65x60 feet, with parquet and proscenium boxes, balcony and galleries. The stage will be 60x40 feet, and the proscenium will be 30x36 feet, with two rigging lofts. The building will be fitted for gas and electric lights, and heated by steam. The seating capacity will be 1,200. The present population of Waco is about 20,000, and the claim is made that 5,000 will be added to this estimate when the new factories now going up are in operation.

Work is steadily progressing on the foundation of L. DeGive's new Opera House at Atlanta, Ga. This promises to be a handsome and well equipped building, a description of wich will be furnished later on.

Plans are being prepared for the alteration of the Utopian Club House at the corner of Broad and Locust Streets in Philadelphia, with a view of changing it into a new theatre. It will cover an area of 88x130 feet and will have a stage 30 feet deep, and 84 feet wide. It will be supplied with electric bells, electric lights, plate and ornamental glass, tiling and mantels, and will be heated by steam. The building will be of Moorish design and will somewhat resemble the New York Casino in general effect. Its seating capacity will be about 2,100, and it will be called The Empire.

Plans have been prepared at Charlotte, N. C., for an auditorium for the use of the Philharmonic Society for musical festivals, religious revivals and other public gatherings. The building will be of brick, 150x250 feet in dimensions and will be lighted by incandescent electric lights. The contract has been let for erecting this building and it will be pushed to an early completion.

G. C. Moser, an architect of Norfolk, Va., is preparing plans for the new Opera House at Suffolk, Va., and he desires information regarding stage scenery.

A new Opera House is to be built at Camden, S. C.

The Burlew Opera Company, with a capital stock of $100,000, has been incorporated at Charleston, W. Va., for the purpose of erecting an Opera House in that city.

Navasota, Texas, is to have a new opera house.

W. Z. Thomas and others are endeavoring to organize a stock company at Georgetown, Ky., with a capital stock of about $20,000, for the purpose of erecting an opera house in that place.

Plans are being prepared at Abilene, Texas, for an opera house, to cost $15,000, and to be completed by the middle of September.

A company has been formed at Milledgeville, Ga., to build a new opera house.

Union, S. C., is to have a new opera house.

The Joliet Opera House, which was destroyed by fire at Joliet, Ill., a few days ago, at a loss of $60,000, will probably be rebuilt in time for next season.

The Detroit Opera House, which was the finest theatre in Detroit, Mich., was partly destroyed by fire a few days ago, while Prof. Cromwell was entertaining an audience composed of women and children. When he was informed of the fire he quickly dismissed the audience under the plea of being too ill to continue. The people, without knowing that the building was on fire, made their exit in good order. The loss upon the building will reach $50,000, which amount is said to be covered by insurance. It is probable that steps will be taken looking to the early re-erection of the building.

The Concordia Association of Atlanta, Ga., is having plans drawn for a new theatre with all modern improvements.

A four-story auditorium building, 120x60 feet, in dimensions, is to be erected at Chattanooga, Tenn., by the National Lookout Mountain company.

FOREIGN.

PARIS.

March 15.—At the Gymnase, l'Obstacle, of Alphonse Daudet, has been replaced by Musotte, a drama in three acts, by Guy de Maupassant and Jacques Normand. In spite of the success of tears which the piece obtained on the first night, Musotte is a very badly constructed play, and one sadly lacking in interest.

The story is as follows: The painter, Jean Martinet, has just married Mlle. Gilberte Petitpre, the daughter of a magistrate. On the day of the wedding the bridegroom receives a letter from his old mistress, Musotte, who is dangerously ill, and begs him to come and see her. Jean immediately leaves his wife and goes to Musotte's house. Musotte then confides to Jean's care her little son, of which Jean is the father. She asks him to adopt it, to take the child home to his wife, and then dies in the painter's arms.

Jean returns home, where he finds Gilberte considerably surprised at his absence on such a day. He reveals the truth to her, and tells her about the strange gift he brings her. Gilberte accepts it, however, with joy, and the curtain falls.

Adventures such as these may probably touch temperaments of a sensitive nature, but it is hardly common sense. If certain odious sides of the principal situation in the play escaped the notice of the public on the first night, it was probably owing to the fact that the piece was admirably played by Mmes. Pasca, Lizos, Decalunes and MM. Raphael, Duplot, Noblet, Nertann and Paul Plan.

The press, which received Musotte with so much favor, did not do justice to Passionnement, Albert Delpit's new comedy, which was produced recently at the Odeon. The piece is sufficiently interesting to justify the success it has since obtained before a less prejudiced public. An English adventuress, Mrs. Maud Vivian, is loved by Edward Sorlier, who is about to espouse her. He learns that this woman is deceiving him with a rich banker named Revens, who keeps her in luxury. He leaves her and returns to his cousin Genevieve Corsize, whom he weds. Mrs. Vivian, to avenge herself for she loves Sorlier—causes herself to be married by Lafourie, the uncle and guardian of Genevieve, who is madly in love with the adventuress. This marriage takes place in secret abroad, and Sorlier has not been able to warn Lafourie. It can be seen what a strong situation is arrived at when Sorlier has to introduce his wife to his old mistress. The latter, moreover, seeks to trouble the domestic harmony of the young couple by perfidious insinuations, but the innocence of Genevieve upsets Mrs. Vivian's plans and finally, unmasked, she leaves the household.

There are several pretty scenes in this piece; the character of Mrs. Vivian is very well drawn, and the part was cleverly played by Mme. Meley, who made her debut at the Odeon. Mlle. Dea Dieudonne was charming in the sympathetic role of Genevieve. MM. Dumeny, Caimettes and A. Lambert deserve great praise. Likewise Mlle. Kesly, who played with spirit a minor part.

Lilian, a comedy in three acts by MM. Champsaur and Lacour, and produced at the Vaudeville, will only have a few more performances. The piece has not met with success; the authors have clumsily put on the stage an objectionable subject which might have seemed less offensive if treated in another manner.

A young man, Henry Rozal, without fortune, has been introduced to a rich American girl, Miss Lilian, an orphan, having a dowry of thirty millions. This introduction has been obtained through the discreet services of Gerand, an agent. If the marriage takes place, Gerand is to have ten per cent. of the dowry, or three millions. As there are other candidates in the field, the agent promises them an indemnity. They draw lots. Henry Rozel is the lucky man. He is the more happy in that he loves Lilian and is loved by her.

The marriage takes place, and in the second act we see the happy pair comfortably housed in a beautiful city on the borders of the Mediterranean. Henry and Lilian are tenderly cooing in their nest, when Gerand arrives on the scene and asks for his commission. He is badly received by Henry, who is compelled to confess to his wife the odious arrangement, of which she is the object. Lilian is indignant and pays the agent, but she will have nothing to do with her husband. However, she still loves him, and in the third act he is taken back to her arms, Lilian forgiving him.

These three acts are clumsily constructed and do not interest. Mlle. Brander was not able to make much of a very poor part. M. Conde was also seen to little advantage as Henri Rozel.

At the Palais Royal the Joies de la Paternite continues to attract good houses.

The Theatre Cluny holds another success in Antonio, Pere et Fils, a vaudeville in three acts by M. Albert Barre. The story runs as follows: Antonio, the pianist of the Bouffes Parisiens, has become music professor in Mlle. Chamorin's academy for young ladies. In order to get this appointment he was compelled to age his appearance considerably and put on a grey wig and blue spectacles. He falls in love with one of the pupils, Alice Ducornet, to whom he reveals his love and his disguise. Mlle. Chamorni has fallen in love with her professor herself and wants to marry him. We then see Antonio play the dual role of father and son. Later on he finds he has two women on his hands, both of whom he is booked to marry on the same day and at the same hour. He only gets out of the dilemma by confessing the truth.

The piece is very amusing on account of the comic situations with which it abounds. It is splendidly played by the Cluny's excellent company.

At the Chatelet Camille Desmoulins, an old drama by MM. Blanchard and Marlion, has replaced the Jean d'Arc of M. Joseph Fabre, which deserved a better lot.

At the Varietes they are playing a *revue*, entitled Paris Port de Mer, by MM. Blondeau and Montreal, which places on the stage the principal events of the past year. One of the tableaux represents a racecourse with the illusion of a real steeple-chase, with real jockeys and real horses.

At the Renaissance La Petite Poucette, at the Gaiete le Petit Poucet, of which I shall speak in my next letter.

L. DE VEYRAN,
Director of the *Revue d'Art Dramatique*.

FOREIGN ECHOES.

The London Theatre Libre, recently brought into being by J. T. Grein, has raised no end of harsh and adverse criticism, but there can be but little doubt as to its success, at least in the pecuniary sense. It has received the biggest advertisement its management could wish for—the reputation of producing nasty plays and all London is rushing to secure subscription tickets, the price of which, we learn, has been raised. From what we know of Mr. Grein's ambitions and purposes, however, we believe he will be actuated less by the sensationalism of the plays submitted to him for production than by their intrinsic merit from the one and only art standpoint—high art itself. The second play will probably be one from the pen of Bjornsterne Bjornsen, the Norwegian writer.

The Paris Theatre D'Art, which follows closely in the footsteps of its prototype, the Theatre-Libre, has announced its programme, and this is so daring that the management is reduced to the necessity of warning the subscribers not to bring young people. The title of the play to be presented is Prostitute.

Sardou's new play, Thermidor, was presented in St. Petersburg, at the Theatre St. Michel, on the 8th inst. The Imperial family were present.

Marion Crawford has withdrawn the injunction he served on the managers of the Paris opera House on the ground that Richepin's Le Mage was plagiarized from his Zoroaster.

There is in Nice charming crowded houses in Miss Helyett and Ma Cousine.

It is reported from Paris that both M. Dailly and Mme. Mathilde are about to resign from the Palais Royal company. If this is true that theatre will lose two of its brightest ornaments.

Harry Dam's play, Diamond Deane, has been done at the London Vaudeville. The cast include T. and F. Thorne, H. B. Conway, Mrs. Canninge, Dorothy Dorr and Miss Millward. The piece is said to have failed.

Justin Huntley McCarthy, the English M. P., and son of Justin McCarthy, is endeavoring to establish a Sunday theatre in London. The theatre of which Mr. McCarthy will constitute himself manager, is to produce plays of a conservative and artistic order, and will in no way imitate the programme of the Independents. The public will be asked to support it by subscription, but from what we know of the Englishman's views regarding the Sabbath, we fear that Mr. McCarthy will knock at many doors in vain.

The Prodigal Son will be seen in London very shortly with the original French company in the cast. In this the Londoners are to be envied. They, at least, will have the opportunity of seeing the piece staged adequately.

The optimistic statements made of late respecting a reconciliation between Sullivan and Gilbert were not based on truth. It is very doubtful whether the two men will ever be to each other what they were before their quarrel. As to their future collaboration, that is said to be out of the question.

Jules Lemaitre's new play, Le Mariage Blanc, which was hastily put on at the Theatre Francais, in lieu of Thermidor, is a sad failure at that honored house. Jules Lemaitre is to France what Brander Mathews is to America, though we would not have it thought that the praises of Mr. Lemaitre's latest dramatic effort suggested the resemblance between the two men.

The French authorities are endeavoring to put a stop to any further public displays of certain suggestive Eastern dancers. The dances gained considerable notoriety at the time of the recent Exposition, and have since been produced in various Paris music halls. The law pronounces them both lewd and indecent.

"Players of the Period" is the title of a handsome demi-octavo volume just published by Messrs. Dean and Son, of London. The book comprises careful biographies of all the leading actors of the day and is elaborately illustrated.

"A Lawyer's Daughter" sends the following interesting communication to *The Stage* respecting the defective law in C. Haddon Chamber's play, The Idler: "It seems odd that none of the critics—so far as I know, and I have read the leading notices—should have taken exception to the bad law of Mr. Haddon Chambers' powerful play. Extradition is not granted unless a strong *prima facie* case is made out, and the opinion at Golden Valley concerning an admitted drunken brawl would certainly not constitute such a case. Sir John Harding would laugh to scorn such a Bogie man as Simeon Strong trots out for him, and simply put the matter before his solicitor, who would tell him there was 'no case' and Strong 'hadn't a leg to stand upon.' There is no question of 'saving life' at all, and even an impulsive, emotional woman would not fly off at a tangent before the *spectre* of Mr. Strong and Golden Valley. 'Dramatist's Law' would be a bye-word if the public and critics knew a little more themselves about the law."

Henry Irving has been elected a member of the London Marlborough Club under the rule which empowers the committee to pay this compliment to persons preeminently distinguished for public service. "The election," says the London *Figaro*, "does the club honor, and the Prince of Wales, who introduced Mr. Irving's name, could not have made a better selection. I believe that no actor has ever before been elected to the Marlborough, which prides itself on its exclusiveness."

The March number of the English *Westminster Review* contains an interesting article on "Realism on the Stage. How far Permissible," by W. J. Lawrence.

A curious instance of devotion to art comes before our notice from Vienna. A young singer of that city has completely ruined her features by applications of vitriol. She explained her action by saying that she desired to show that it was by her talent, and not by her beauty, that she wished to succeed.

In connection with the recent agitation in London theatrical circles respecting the assumption by the London County Council of jurisdiction over the theatres, Wilson Barrett suggests that a petition be placed at the door of every theatre, to be signed by playgoers, thus arriving at a consensus of public opinion.

NOTES AND QUERIES.

Did Lillian Russell sing in The Crystal Slipper at the Chicago Opera House during the season of 1889-90? Reader, New York.

No.

Is William Morris an American actor? In what has he played before Men and Women? Is he married and what is his age?—Subscriber, New York.

1. Yes. 2. Various traveling companies. 3. We don't know.

What is the title of Donnelly's book on the Shakespeare-Bacon question, and where is it published? Who is the publisher of Ibsen's works?—V. L. G., Trenton, N. J.

1. "The Great Cryptogram: Francis Bacon's Cipher in the So-called Shakespeare Plays." By Ignatius Donnelly. R. S. Peale and Company, 1888. 2. Walter Scott, London, England. An American edition of William Archer's translations of the plays, edited by Edmund Gosse, is published by the John W. Lovell Company, this city.

What was the date of Anna Cora Mowatt's debut and what character did she play?—Inquirer, Cincinnati.

June 17, 1845, at the Park Theatre, New York, in The Lady of Lyons.

Does Sarah Bernhardt speak English? Does Fanny Davenport speak French?—G. H., New York.

1. No. 2. No.

In your opinion, who, of this generation, is entitled to the most credit for fostering the American drama?—W. St. C., Columbus, O.

Lawrence Barrett.

Can you inform me what are the relative positions of Jennie Hill and Bessie Bonehill in the English music hall profession?—F. A. Jordan, Brooklyn.

Their lines of business are somewhat different. Miss Hill is the foremost music-hall performer in England, and commands the highest salary.

Has Bartley McCullom any right to play The Shaughraun?—Portland.

None whatever. He has been pirating it industriously in the small towns for several years past, however.

Where should we apply to secure permission to give an amateur performance of Aunt Jack?—F. L. D., Cleveland.

To A. M. Palmer, Madison Square Theatre.

Will you oblige a constant reader of your excellent paper by giving me the whereabouts of Arthur Forrest, of Captain Swift fame?—Buffalo.

We do not know his whereabouts.

Will you kindly inform me whether the acting versions of Othello as played by Edwin Booth and also by Salvini are published, and if so by whom?—John F. Donovan, Madison, Wis.

Edwin Booth's "prompt-book" of Othello, edited by William Winter, was published years ago. Brentano, of this city, can procure you a copy of the publication and also one of the Salvini version, if they are not out of print.

What was Lotta's maiden name?—B. D. S., Fort Wayne, Ind.

Aside from her *nom de théâtre* Lotta has never borne any other name than that by which she was christened—Charlotte Crabtree.

Will you kindly inform me what was the date of the first performance of Monbars, by Robert Mantell? Was Monbars written as a play, or a novel dramatized? If the latter, where can I procure an English version of the story?—L. Oconnor, New Castle, Pa.

1. March 13, 1888, at the Fifth Avenue Theatre. 2. Monbars was adapted by Louis Nathal for Mr. Mantell from an old play by Adolphe d'Ennery. The original English version of the piece was made by F. C. Burnand and Montagu Williams, was called The Isle of St. Tropez, and was produced in London, on Dec. 26, 1868, by Alfred Wigan. Frank Mayo, Charles Thorne, Jr., and other well-known actors played it in this country.

IN OTHER CITIES.

CINCINNATI.

At Heuck's, The Soudan, billed as an historic drama, was admirably presented during week closing 21 and proved one of the successes of the season. The cast, headed by Henry Neville, was excellent in its entirety, Harry Hawk, the veteran comedian, Emma Vedora and Nestor Lemaon being especially well received. Frank Lowe made the most of the villainous role of Paul de Vigne. The Desert City and Trafalgar Square scenes were marvels of stage mechanism. The Soudan will continue as the attraction until 28.

E. H. Sothern's success at the Grand during the week ending 21 in The Master of Woodbarrow was assured from the outset. Jerome's play is of the quiet order, but intensely interesting throughout and full of pathos, the final scene especially. Sothern's clever portrayal of Allan Rollett was ably supplemented by Virginia Harned as the adventuress, Roland Buckstone as the libidinous parent and Jennie Dunbar as Deborah Deacon. The piece was satisfactorily cast and effectively mounted. The Howard Athenæum Specialty co. 23-28, followed 30-April 4 by Frohman's Men and Women co.

The Duff Opera co. constituted the attraction at the Pike for week ending 21, and was right handsomely received. The repertoire for the engagement embraced Dorothy 16-18, and The Red Hussar 19-21. Marie Tempest, the prima donna of the troupe, stamped herself as a thorough artist, and her excellent work was highly applauded. The main roles were satisfactorily interpreted by John A. Mackay, Charles O. Bassett and Leonore Snyder, and the work of the chorus was above the average. House closed week of 23-28. Lewis Morrison in Faust 29-April 4.

At Havlin's John E. Henshaw and May Ten Broeck filled out the week of 15-21 in their new skit, The Kabobs, very profitably. Both artists are afforded ample opportunity, and their specialties were heartily encored. The cast included Kitty Beardsley, Blanche Henshaw, Clara Chester and Harry McDowell, whose delineations of the more prominent roles conduced largely to the success of the week. Grimes' Cellar Door week of 23-28. A Tin Soldier 29-April 4.

The Two Johns, with David Foy and Charles Wilson as the ponderous Dromios, captured the frequenters of Harris' during week closing 21. The support included C. E. Foreman, Nellie Heywood, P. Rush, Emma Rogers and Monte Collins. The piece was satisfactorily staged. The attraction week of 22-28 will be Nell, the Waif, followed 29-April 4 by Under the Gaslight.

At the People's a capable co., headed by Lester and Williams, closed a very successful week's stay 21. The other features of the programme were Burk and Forrest, Dot Pullman, Daly and O'Brien, Lew Carroll and Husted and Earle, whose respective specialties met with hearty recognition. C. W. Williams' Parisian Specialty co. week of 22-28.

Manager Joseph Reynolds, of The Soudan co., met with a hospitable reception after a five years' absence from Cincinnati.

George Young, in advance of C. W. Williams' Parisian Folly co., arrived 16.

The Pike is doing a wonderfully successful business in view of the fact that Manager Ballenberg was so seriously handicapped in the late opening of his season.

John A. Mackay, of the Duff Opera co., is another of the recruits of the old Wood's Theatre stock co.

PHILADELPHIA.

Roland Reed presented for the first time in this city his new play Lend Me Your Wife at the Park Theatre 16 to a very large audience, and it made a decided hit. Mr. Reed, as Captain Tarbox, has a part just suited to him and does it full justice. The piece is full of fun and it is played by a capable co. throughout. At the end of the last act Mr. Reed was called before the curtain and made a neat speech of thanks for the hearty reception the piece and company had received. Business excellent. Minnie Palmer 23-28.

At the Grand Opera House the McCaull Opera co. began its second week 16 with a brilliant revival of Indiana. The cast was strong, the pictorial effects were handsome and appropriate, and the opera was finely given throughout. It had not been played here for several years and it was received with great favor. Just before the close of the opera Helen Bertram, who takes the part of Indiana, and who had been ill all day, fainted behind the scenes. It was learned later that she was suffering from lead poisoning caused by drinking water from a cup that formerly contained some preparation for beautifying spears and other articles used in the play. Miss Bertram has been quite ill for several days but is now able to resume her role in the cast. During her illness Josephine Knapp took the part of Indiana, and filled it very acceptably. Business good. Same co. 23-28.

Richard Mansfield began his final week at the Broad Street 16 with Prince Karl, in which he made a most conspicuous success. The whole performance was bright and entertaining with all the parts in competent hands. Business good. Julia Marlowe 23-28.

At the Walnut Street Theatre Faust Up to Date was presented 16 to a crowded house. Kate Castleton was a most winsome Marguerite, investing the part with the witchery of her own personality. The rest of the cast was competent. Business large. Lydia Thompson 23-28.

W. H. Crane and his excellent co. opened their fourth and final week at the Chestnut Street Opera House 16, with no falling away of the large audiences that have crowded the house during the engagement. Sarah Bernhardt 23-28. Her repertoire will be La Tosca, Camille, Fedora and Cleopatra.

At the Chestnut Street Theatre, Gus Williams and John T. Kelly began a return engagement 16 in their musical farce-comedy, in the presence of a good audience. Since last here, the piece has been slightly altered and improved, and several new specialties have been introduced. Carleton Opera co. 23-28.

M. B. Curtis revived Samuel of Posen, at the Arch Street Theatre 16 and drew a full house. Mr. Curtis disported himself with all his old-time effusiveness. The supporting co. was fair. Business good. The Nabobs 23-28.

At the National Theatre Bartley Campbell's drama Siberia had a smooth and effective presentation 16 before a crowded house. The cast was good and there was a wealth of handsome and effective scenery. Business excellent. J. H. Wallick 23-28.

An interesting production of Clay M. Greene's drama, Forgiven, was given at Forepaugh's Theatre 16. The cast headed by Atkins Lawrence was a good one. Business large. Rentz-Santely co. 23-28.

At the People's Theatre Weber and Fields' Vaudeville and Specialty co. appeared 16 and drew a crowded house. Business good during week. Lights and Shadows 23-28.

Daniel Boone was produced at the Lyceum Theatre 16 and pleased a large audience. Business good. Harry Kernell's co. 23-28.

The May Howard Burlesque co. opened at the Kensington Theatre 16, inaugurating Manager Jermon's direction of that house, and played to big business during the week. Two of a Kind 23-28.

At the South Street Theatre a co. called the London Gaiety Girls afforded amusement to a large audience 16 and did a fair business during the week. Colored Minstrels 23-28.

Gilmore's spectacular romance, The Twelve Temptations, opened at the Central Theatre 15 to standing room only. Business large. Rose Hill's co. 23-28.

The advance sale of seats for Madame Bernhardt's week at the Chestnut Street Opera House has been very large, and her visit promises to be the most unusual event of the dramatic season.

Manager Matt Snyder announces that the new theatre at Girard Avenue and Marshall Street, will open Easter Monday, March 29, with James O'Neill in Monte Cristo.

Business Manager Frank Howe, Jr., of the Park Theatre, lies very low at his home in this city with typhoid fever.

DENVER.

The Juch engagement at the Broadway week ending 14 was a decided success in every respect. Pecuniarily it went into the thousands, approaching the fifth figure. The audiences were select and behaved in true metropolitan style, laughing and chatting during the instrumental part of Wagner's works. But when the singers were engaged strict attention was paid, and the plaudits were most flattering. Miss Juch was in excellent voice, and sang and acted Wagner's heroines in a very pleasing manner. Her support was strong, particularly in male voices. The operas were gorgeously mounted, especially The Flying Dutchman. Nothing finer of its kind than the storm scene has been seen in Denver. Miss Juch sang every night except one, Trovatore. Cleveland's Consolidated Minstrels open 26.

A Texas Steer had crowded houses at the Tabor Grand week ending 14. Hanlons' Superba opens 16. Kinalfy's Water Queen week of 23.

A Social Session at the Fifteenth Street Theatre last three nights week ending 14 was fairly patronized. No announcement as yet of future attractions.

ST. LOUIS.

The first week's engagement of the Liliputians in The Pupil in Magic, at the Olympic Theatre week of 15, was a highly successful one, and the little actors and actresses made a pronounced hit. They play a two weeks' engagement here.

Stuart Robson played a return engagement at the Grand Opera House, giving his capital play, The Henrietta. The engagement was as successful as the former one, and big audiences attended during the week. Bluebeard, Jr., week of 22-28.

Hallen and Hart presented their rattling farce-comedy, Later On, at Pope's Theatre during the week, and large audiences witnessed the fun and merriment made by those popular comedians. The co. was ample for their parts. A Dark Secret week of 22-28.

The new sensational and realistic comedy-drama, The Midnight Alarm, was witnessed by large audiences at Havlin's Theatre. The supporting co. was excellent and gave a good performance. The Irish Corporal week of 22-28.

Katie Emmett in Waifs of New York did a great week's business at the Standard Theatre, and Miss Emmett was welcomed most cordially. Louise Dempsey Burlesque co. week of 22-28.

Charles Pope, now American Consul at Toronto, and formerly owner of Pope's Theatre, was in the city for a few days the past week. He will return to his post shortly.

Manager John W. Norton, who has been in New York for several weeks, returned home a few days ago, looking the picture of health.

Hallen and Hart's co. lay off here during Holy Week.

Miss Farrington, a member of the Hallen and Hart co., is a St. Louisian, and formerly a member of one of the church choirs here.

PITTSBURG.

Ullie Akerstrom, as Annette the dancing girl, made her first appearance in Pittsburg and established herself a favorite. Her engagement at the Grand Opera House week of 16-21 proved very successful pecuniarily.

Steele Mackaye's Money Mad drew large and well-pleased houses at the Bijou Theatre 16-20. McCarthy's Mishaps 23-28.

Minnie Palmer appeared at the Duquesne Theatre in A Mile a Minute week of 16-22. The star was enthusiastically received. Good business during the week.

A Tin Soldier did a big business at Harris' Family Theatre week of 16-21. Little Arthur Dunn as Rats made a decided hit. Josie Sutherland is a clever dancer. The Runaway Wife 23-28.

Sam Devere's big vaudeville co. at the Academy drew crowded houses.

The Frohsinn Society after about one year's active preparation, under the direction of Karl Ahl, gave the first production in this country 19 of Edward Hille's historical cantanta, The Wives of Weinsberg. The music is modern in style and suggests Wagnerian methods, and the choral numbers are striking and effective. Both the vocal and instrumental parts were in good hands. The soloists were Agnes Vogel, Karl Ahl, Joseph A. Fogel, Ernest Staub, Emil Bruel, Leo Oehmler, all of whom were well received. The orchestration under George Teerge was all that could be desired.

The Tin Soldier co. objected to playing twice a day unless extra remuneration was allowed, and the matter has been arranged.

The Jefferson-Florence comb. is reported to have played to over $12,000 at the Duquesne last week.

Mrs. P. Harris was in town last week en route to Louisville. She was inspecting our Duquesne, after which her Louisville house is to be patterned.

Maude Atkinson, a Pittsburger, is starring in her own play The Golden Moth through Louisiana and is reported to have made quite a success.

The Elks will take their annual benefit at the Duquesne Theatre 26.

Blanche Oswald, of the Minnie Palmer co., is another Pittsburg girl.

Colonel Sam Dawson, of the Bijou, Manager Wilt, of the Grand, and the leader of the orchestra Peter Schwartz are all ill with the grippe.

DETROIT.

Bluebeard, Jr., week of 9-14 did a good business at the Detroit Opera House. Prof. Geo. R. Cromwell opened 16 in one of his instructive and delightful entertainments and the house was packed by a select audience. Prof. Cromwell will continue his entertainment during the week. The Duff Opera co. week of 23-28.

Agnes Huntington gave four performances of Paul Jones 9-11 at the Lyceum Theatre and did the banner business of the season, the house being packed at every performance, even standing room being at a premium, although the prices were doubled. While Miss Huntington herself was warmly received her co. did not seem to give satisfactory support, and there was much adverse criticism both from press and theatregoers in general. The City Directory 12-14 to good business. Amelia Glover's dancing was especially well received. De Wolf Hopper Opera Bouffe co. opened 16 in Sydney Rosenfeld's version of Frank Stockton's well-known sketch, The Lady or the Tiger, to a good house. Mr. Hopper has a character in Pausanias, the Regent of Sparta, which suits his peculiar abilities much better than anything he has ever been seen in here, and he made the most of it, and kept the audience in the words of his topical song "on good terms with itself" throughout the entire evening. Della Fox as the Princess Maid was very graceful and pretty and next to the star made the hit of the evening. Miss O'Keefe, Miss Cornish, Edmund Stanley—a new face to Detroiters, and who has a fine tenor voice—and George Wade are also deserving of praise for their work. The co. will present Castles in the Air 27, 28, and repeat The Lady or the Tiger at Wednesday matinee. The house will be given up to the Michigan Athletic Association for the State championship sparring and wrestling contests 29, 31.

The Limited Mail did a good business at Whitney's Grand Opera House week of 7-14. Under the Gaslight opened 16, and although worn threadbare in this city, drew the usual large Monday evening audience peculiar to this popular theatre. James E. Crossen as Snorky, Harry Hotto as Byke, and Kate Singleton were all well received. True Irish Hearts 23-28.

Agnes Huntington, in several interviews with local reporters here, seems to have disclaimed Kalamazoo as her home, stating that, although she was born there, her childhood days were spent in New York City. To which the Kalamazoo papers reply that Miss Huntington was born on Cedar Street, in that town, in 1862, and lived in a neat little white cottage with her mother and sister Effie, and attended the public schools there until she was thirteen years of age, and that there are many people still living there who remember well the "mud pie" days of the fair Agnes, and that she still has many friends in that city.

WASHINGTON, D. C.

Bernhardt opened 16 at Albaugh's in La Tosca to a very moderate sized house. On the following night (in same play) a few more were in attendance. A number were standing, not being allowed to take unoccupied seats—there were plenty of them, too—as is usually permitted in our theatres after a certain time. There did not seem to be many upstairs either. As our papers remark, "the ticket speculator was well represented by empty chairs." Camille, Wednesday evening, drew about the same. Fedora and Cleopatra may do better, but no one will weep, I think, if they don't, for I have heard of a number who tried to get seats and staid away, determined not to buy of speculating sharks. The Old Homestead opens 22.

Margaret Mather opened 16 to a fair house at the National in Joan of Arc which will be replaced latter half of the week by As You Like It, Romeo and Juliet and Leah. Mr. Wilkinson's Widows will have its *premiere* 23.

Lights and Shadows was well presented at Harris' week of 16-21. Pauline Parker in The Scout's Daughter 27.

The Vaidis Sisters' Novelty co. 21 at Kernan's.

Mme. Antonie Mielke and Herr Andreas Dippel, with Boston Symphony Orchestra, Academy of Music 25.

KANSAS CITY.

Cleveland's Consolidated Minstrels gave fine performances at the Gillis Opera House 13, 14. Luke Schoolcraft, Barney Fagan, Percy Denton, Hughey Dougherty and Billy Emerson were enthusiastically received. The Craggs gave the best acrobatic performance ever presented here. The first part was handsomely set, the drapings being of rich material and beautiful coloring. Kajanka was presented 15-21, and the performances were very good. Charles W. Ravel was excellent as the clown, and Bessie Fairbairn and Nellie Sennett as the fairies of good and evil were pleasing. Business was undeservedly light, because of two weeks of spectacular just preceding. The County Fair 22-28.

Effie Ellsler appeared at the Coates Opera House 20-28 to fair audiences presenting her new play Miss Manning. Considerable interest was aroused as the author is J. B. Runion of the Kansas City *Star*. Miss Ellsler was as charming in comedy as her many friends have found her in more serious roles, and she made a great success of the jolly and self-willed heiress. John Ellsler as the stern uncle was excellent as was Frank Weston as the hay fever sufferer. The rest of the co. was capable. Emma Juch Opera co., 19-21; Stuart Robson 23-28.

At the Ninth Street Theatre Hettie Bernard-Chase drew well 15-21 in Uncle's Darling. Miss Chase was very favorably received. She sang well, danced better and played the banjo with considerable skill. Charles Chase, author of the play, was good as the hero of the melodrama, as was J. B. Armstrong, the roaring villain. John Cassidy gave a good Chinese impersonation and the Gate City Quartette sang several popular selections. After Twenty Years 22-28.

St Plunkard to fair houses at the Warder Grand Opera House 15-16. The play is of the bucolic order, with threshing machine and other rural features, and was only moderately well presented. J. C. Lewis played the leading role, and the band played "Annie Laurie," but the dog-fight was the most realistic part of the performance. Beach and Bowers' Minstrels 22-24.

Wonderland has a strong list of curios and specialties, and business is very good.

Mrs. Leslie Carter closed her season and disbanded her co. here 14. Manager Price entertained the co. at a fine spread at the Coates House that night, and the dissolution was pleasantly effected. Manager Price, Mr. Belasco and Mrs. Carter, who was quite ill, returned to New York, and most of the co. have new engagements—Miss Verner and Miss Russell with Daniel Frohman's co., and Miss Bancroft and Mr. Cotton in East Lynne at Boston.

Marc Klaw was here 16 on his way to San Francisco.

Manager Lodge has vacated the Midland Theatre, and Mr. Henry is in possession. Charles Kendall, of Topeka, will probably manage the house if reopened or another built, and Mr. Lodge may represent his interests in the management.

The Emma Juch Opera co. were booked to appear at the Coates' Opera House 19-21, but failed to arrive or give any reasons for failure to appear. It is reported that they played to poor houses in Denver last week, and have jumped to the city of Mexico, breaking contracts here in hope of finding larger business there.

Mlle. Rhea and her co. lay off here during Holy Week. She will present Josephine, Empress of the French at the Coates week of 30.

CHICAGO.

The Crystal Slipper returned to the Opera House for positively the final engagement, and large audiences were the rule. There were many new songs, and the favorites in the cast, including Edwin Foy, Ida Mulle and Louise Montague, were received cordially. Same week of 21-28.

Russell's Comedians met with a popular reception at the Columbia. Charles Reed and May Irwin failed to appear, but the cast was adequate for The City Directory. Same week of 21-30.

Pauline Hall in Amorita was well received at Hooley's. The opera is built on familiar lines and has nothing to arouse special enthusiasm. Miss Hall and Charles Drew carry the co. Same week of 21-30.

Die Muenchener have had a prosperous week at the Grand Opera House in their repertoire. Same week of 22-30.

My Jack, a popular melodrama, had a good week at the Haymarket. Annie Ward Tiffany in The Stepdaughter week of 23-28.

My Aunt Bridget, with Munroe and Rice in the leading comedy parts, was well received at Havlin's. Bunch of Keys week of 21-30.

Out of Sight, a new farce-comedy of some merit, found favor at the Criterion. Pat Rooney week of 23-28.

Vernona Jarbeau in Starlight had a successful week at the Windsor. My Jack week of 23-28.

Tony Farrell in The Irish Corporal drew large audiences to the Alhambra. Charles Erin Verner week of 23-28.

The World Against Her, in which May Agnes Wallace stars, was a popular success at the Academy. Alone in London week of 23-28.

Charles Erin Verner in The O'Callaghans was well received at Jacobs' Clark Street Theatre. Loder's Hilarity co. week of 23-28.

The Dempsey Burlesque co. found favor at Litt's Standard. Streets of New York week of 23-28.

The death of Frank I. Frayne, the well known actor and expert marksman, occurred in this city March 16 from paralysis of the heart, and he was buried by the Elks, Wednesday, 18. He had been a prominent figure on the stage for many years in dramas of a sensational order, and a few years ago accidentally killed Miss Von Behren in full view of the audience while doing his marksman act. This terrible accident weighed on his mind and he never repeated the performance. He was a Kentuckian, and of a genial disposition and had many friends.

The opening of McVickers' new theatre will take place Monday, March 29. The new house is handsomer than ever. Jefferson and Florence in The Rivals is to be the attraction.

CLEVELAND.

Fanny Davenport opened a week's engagement at the Opera House 16. She played to one of the largest weeks of the season. House packed every night. The stage settings were the finest ever seen in Cleveland. Professor Bristol's educated horses 21-28.

The Howard Athenæum co. did a large business all week at the Lyceum. The co. contains some of the best vaudeville performers on the stage. Al. G. Field's Minstrels 21-28.

Charles Gardner did a good business at H. R. Jacobs' week of 15-21. Mr. Gardner has surrounded himself with a strong co., and the performances were appreciated. Ullie Akerstrom 23-28.

The Sensational Boom co. did a good business at the Star week of 15-21. It consists of a collection of specialties, some very good, and a ballet. Whallen and Martell 23-28.

BALTIMORE.

The Old Homestead at the Academy of Music week closing 20, packed the house to the doors at every performance and the S. R. O. sign was displayed in the lobby every night. The co. is the same that gave the play here last season, and their work was very smooth and enjoyable. During Holy Week the house will be closed. Easter attraction, Joseph Murphy.

The engagement of the Jefferson Florence Comedy co. at Ford's Opera House 15-21 was a success, both artistically and pecuniarily. The audiences were large and very fashionable and the plays, The Rivals and Heir-at-Law, were given with exceptionally strong casts and excellent stage setting. Week beginning 29, the house will be occupied by local attractions. Next, Rosina Vokes.

Mr. Barnes of New York drew well at the Lyceum week of 15-21. The piece was staged with the same care and attention to detail as when presented here last year, the co., however, was not so strong. Local attractions are billed for this week. Next, Pauline Hall Opera co.

Large and well-pleased audiences greeted Master and Man at Holliday Street Theatre during week closing 21. The co., headed by Ralph Delmore and Dominick Murray, was quite efficient, and the scenic effects, noticeably the furnace scene, realistic. Next, Keep it Dark.

At the Monumental Theatre Irwin Brothers' Specialty co. presented an excellent variety programme to an even run of big houses. Next, Flynn's London Gaiety Girls co.

A good performance of The French Spy was given at the Front Street Theatre, last week, and the audiences, which were large, applauded the thrilling situations with all the vim that was called forth by the same play in this same theatre in the days of Mme. Celeste and Fanny Herring. The acting of Adele La Gros and the sword exercise of Paul Caseneuve were the features.

Webster Edgerly's Raven is booked for its initial production, at the Academy of Music, early in April, instead of in New York, as originally announced.

The Boston Symphony Orchestra will give a Wagnerian concert at the Concordia Opera House 24, with Mme. Mielke and Andreas Dippel, of the Metropolitan Opera co., as soloists.

T DeWitt Talmage lectures at the Academy of Music 29 on "First Impressions."

The Oratorio Society gives its second extra concert at the Lyceum 29 with Maud Powell, violinist, and Cecila Gaul, pianist.

Sixty members of the Richmond, Va., Lodge of Odd Fellows attended the performance of The Old Homestead at the Academy of Music 19. After the performance a supper was given them by Sylvanus Stokes, proprietor of the Eutaw House.

LOUISVILLE.

The past has been an unusually quiet week in amusements. Macauley's was dark until 18 when the billiardists Shaefer and Ives gave a most interesting exhibition to a well-filled house. H. Heath, the leading billiard room keeper, deserves the thanks of the lovers of the game for bringing the experts here. Rosina Vokes commenced a three nights engagement 19, to be followed by A Trip to Chinatown.

Al. G. Field's Minstrels did a large business at the Masonic. A good bill is offered by capable people. Lizzie Evans opens 28. Cromwell's Art Entertainment next.

At Harris', Held by the Enemy was a potent attraction. An excellent co. makes all possible of the popular play. Agnes Wallace-Villa week of 29.

Yo Won-Go Mohawk, the Indian Mail-carrier, is at the New Buck. The piece is a stirring border drama and seems to especially please the Buck *clientele*. The Metropolitan co. next.

The divorce suit of Marie Prescott, which is pending in the court of an aristocratic Kentucky village, in the famous blue grass region, is attracting attention. The fair star comes from a very old and proud family of this State.

The Auditorium is using some novel advertising methods in booming The Soudan, which comes to that house 30. It has also issued a handsome souvenir in the shape of an elegant card-case, upon one side of which is delicately engraved upon a celluloid panel a view of the Auditorium. It is really a handsome article.

J H Whallen, proprietor of the Buck, expresses himself as highly pleased with the success of his road show, the Whallen Martell comb.

Rehearsals of the local choruses for the May Musical Festival are progressing satisfactorily. The festival is to be a big event, participated in by Mikisch, with the Boston Symphony Orchestra, a number of well-known soloists and the big chorus.

Work upon the new Harris' Theatre is progressing rapidly. An army of workmen are employed. The house is to be completed and opened April 6. Local representatives say it will be done without fail. A night force of workmen are engaged, who labor by electric light. From all indications, the new house will be a model theatre in all its details.

SAN FRANCISCO.

MARCH 15, 1897.

The Little Tycoon, under the personal management of its author, Willard Spenser, has been a greater success at the Baldwin than it deserves. The last time I heard this pretty opera, some two or three years ago, at the Bush Street Theatre, with Mamie Cerbi, R. E. Graham and other clever artists in the cast, I didn't fully realize how very good it was. The present production gives me a full realization of all the attractive things this opera contained two or three years ago. Next time Mr. Spenser comes he should bring a better co., save, perhaps, Joseph Mealy, who is fully acceptable as Teddy, and likewise Francis Gaillard as Rufus Ready. There is another week of Tycoon, after which 23 the Bostonian Opera co. return to the Baldwin with a new tenor and some new operas. After the Bostonians the County Fair comes, and the stage mechanism is even now being prepared. Then Sarah Bernhardt will arrive under the management of Hayman and William Bouvier. It is likely that she will appear at the Grand Opera House instead of the Baldwin.

Dan'l Sully has a winning card in his new play, The Millionaire, which has been drawing very large houses at the Bush Street Theatre. Mr. Sully will continue to make money at the Bush for another week, after which, on March 29, The Two Sisters will be seen in San Francisco for the first time. April 6 Cleveland's Magnificent Minstrels come to the Bush for two weeks, after which Kajanka will finish out the month.

The return of James Wilson, William Beach, Ethel Brandon, Fanny Young, Idalene Cotton, Fanny Bowman, J. N. Long and L. R. Stockwell to the Alcazar Theatre drew large audiences to that pretty little O'Farrell Street house during the week, when A Night Off was the bill.

Lurline, at the Tivoli, with Guille, the tenor, is drawing packed houses nightly. The Gypsy Baron is ready, but Iolanthe may follow Lurline for a week.

Manager Al. Hayman is at home looking well and speaking as hopefully and confidently of the future as he does satisfactorily of the past.

D. H. Wheeler is Dan Sully's manager, and I believe Mr. Sully has a good one.

The Lion's Mouth, by Henry Guy Carleton, will be performed, to-morrow night, by Frederick Warde and Mrs. D. P. Bowers, for the first time on any stage, at the California Theatre.

Mr. and Mrs. Henry E. Abbey will accompany Sarah Bernhardt to Australia at the conclusion of the latter's San Francisco engagement.

Tellula Evans' Leonora, with Guille's Manrico, makes the third act of Trovatore worth waiting for at the Tivoli.

Messrs. Johnstone, McBunnie and Hoggs have formed a copartnership as theatrical managers, and engaged a competent co. of local players. They start out southward this week. Will Roberts, Charlie Connors, William Rusk, Lon Woods, Rean Stower, James Reilly, Lizzie Morgan and others have been secured, and I wish the new enterprise good luck.

Frank Allen, of The Millionaire co., and Jacob Gottlob, manager of the Bush Street Theatre, were class-mates at Harvard.

Mr. and Mrs. R. E. Johnston are here. Mr. Johnston is Musin's manager and a former resident of San Francisco.

Stage manager John E. Nash and costumer Madame Smith have been favorably mentioned by the local press in connection with the splendid staging of Lurline at the Tivoli.

Edwin Tanner and Percy Sage, of the Warde-Bowers co., have been quite ill, but have improved sufficiently to resume their parts.

That charming old gentleman, Mr. J. J. Levy, is recovered and looks as though he was about thirty-five. He is the father of Joe Levy the business manager of Lawrence Barrett.

Clever little Fanny Bowman joins the Warde-Bowers co. this week for the production of The Lion's Mouth.

P. M. Clarkson has resigned the doorkeepership at the Baldwin.

JERSEY CITY.

A Trip to Chinatown, Hoyt's latest production, proved a potent attraction at the Academy of Music week of 15-21. The performance cannot be viewed as a play. It is simply an excuse for the introduction of a number of very clever specialty performers, some good singing and excellent dancing. The dancing of the Davis Sisters was remarkable. Harry Conner as Weiland Wrong and Robert Lowe as Rowie Kerr elicited hearty applause. Next, Poem week of 22-28.

CORRESPONDENCE.

ALABAMA.

SELMA.—ACADEMY OF MUSIC: On account of the severe rains, the Little Nugget co., booked for Selma 12, could not make railroad connection, and was obliged to cancel.

TALLADEGA.—CHAMBERS' OPERA HOUSE: Fat Men's Club 4 to a large and well-pleased audience. Katie Putnam in Love Finds a Way 12 to a large and select audience.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE: Rice's Evangeline 11 and matinee to large and well-pleased audiences. Miss Patti Stone made a big hit. Katie Putnam 12, 14 and matinee, presenting Love Finds a Way and Dad's Girl to good business. Rice's Corsair 20, 21.

ANNISTON.—NOBLE STREET THEATRE: Katie Putnam in Love Finds a Way 11 to fair business. Mendelssohn Quintette Club 16 to good business. Rice's Corsair 19.

MOBILE.—MOBILE THEATRE: Pearl Melville co. in repertoire 9-14 to good business, popular prices prevailing. Rice's Corsair 16, 17 opened to a crowded house, business continued fair. Mendelssohn's Quintette Club 19.

HUNTSVILLE.—CITY OPERA HOUSE: Mendelssohn Quintette Concert Club 10; small but appreciative audience. Abbie Carrington Grand Opera co. 13.

ARKANSAS.

HELENA.—GRAND OPERA HOUSE: Wendling in his lecture on "Stonewall Jackson" Feb. 31 to good business. Keene failed to fill his dates owing to illness.—ITEMS: Chaplin Lucy died at the residence of his brother, Lycurgus Lucy, on 7th inst. Mr. Lucy for several years occupied the position as musical director for Annie Pixley, and is well known to the profession.

HOT SPRINGS.—OPERA HOUSE: Waifs of New York 4 to a fair house.

CALIFORNIA.

SACRAMENTO.—NEW METROPOLITAN THEATRE: Gilmore's Opera co. in The Sea King 6, 7 to large houses. A Barrel of Money 9, 10; fair business.

STOCKTON.—THE AVON: Oake's Specialty co. to a small house 11. All the Comforts of Home 20, 21; large reserve sale.

LOS ANGELES.—GRAND OPERA HOUSE: Kiralfy's Water Queen 10, 11 to light business. The co. and performance are both poor and apparently traveling on Kiralfy's reputation. All the Comforts of Home 12-14 to large business. The Two Sisters 18-21.—LOS ANGELES THEATRE: That relic of ancient history, Uncle Tom's Cabin, served to keep the curtain up 9-12. Ovide Musin and his concert co. 17, 18.—ITEMS: James J. Brady, representing the Comforts of Home, is in town.—McLain and Lehman announce that they have secured the new Opera House, at Redlands, and will conduct the same in conjunction with the Grand.

SAN DIEGO.—LOUIS OPERA HOUSE: Alba Heywood co. 7, 8 to fair business. Mr. Heywood's impersonations were very good, and Miss Miller's violin solos well were received.—ITEM: Louis Opera House has been rearranged, the stage enlarged and the house reseated. The seating capacity is 800. A beautiful new drop curtain, from the studio of Sosman and Landis, Chicago, has been put in place, and new scenery throughout by the same artists. William H. Burgnard is stage-manager, with Harry A. Cook assistant.

SAN BERNARDINO.—GRAND OPERA HOUSE: All the Comforts of Home to a large and fashionable audience 11. Uncle Tom's Cabin to a good house 12.

COLORADO.

LEADVILLE.—TABOR OPERA HOUSE: Little's World 10 to a large audience. The scenery was fair, but the performance was unsatisfactory. The Bostonians at double regular prices to a full house 12 Very satisfactory performance.

PUEBLO.—GRAND OPERA HOUSE: One of the most enjoyable opera seasons ever closed in Pueblo was that of the Bostonians 10-14. Robin Hood was the bill 10, and was listened to by an attentive audience, which filled all parts of the house. Bohemian Girl 11, matinee, and at night Suzette to full houses. The co. is undoubtedly the finest that has visited Pueblo for years.

ASPEN.—WHEELER OPERA HOUSE: Little's World 11 to fair business. The Bostonians, presenting Patinitza, 13, was the social event of the season, and was a success, both artistically and pecuniarily, S. R. O. being at a premium at advanced prices. The receipts were $1,250, the largest for a single performance since the opening of the house. Jessie Bartlett Davis, Juliette Corden, Edwin W. Hoff, H. C. Barnabee and Eugene Cowles, all old favorites, were heard to advantage.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE: Charles T. Ellis in Casper the Vodler to fair-sized audiences 13, 14. A new play, said to be by a son of a San Francisco journalist, who wisely kept his name in the background, was presented 16 to a small audience for the first and last time—at least so far as Hartford is concerned. The piece was entitled A Lucky Man, which might have been a satirical reflection on the producer. It was billed as a new three-act comedy, but as the play progressed it revealed nothing of merit and a combination of old-time situations and improbabilities. The manager, Mr. A. S. Roth, has heretofore been connected with first-class attractions, and was no doubt as much disappointed as the patrons. Disey in The Seven Ages filled the house 17, 18 and matinee. The chorus was not as large or as well drilled as last season, and the elaborate first and last sets were missed. Disey himself was as graceful as ever, and inimitable in the seventh age. The Clipper Quartette won many recalls, and Yolande Wallace received hearty applause.—ITEMS: The Elks are making elaborate preparations for their ball April 2, and notwithstanding tickets are $5 each, a large and notable gathering will attend. It was at first decided by the committee to have Carmencita in attendance as a side attraction, but it was found that the fair Andalusian not only kicked high, but came nigh as well. Messrs. Koster and Bial insisting on $100 being paid them for a single evening, the project was abandoned.—Yolande Wallace, of the Disey co., received much social attention during her stay here.—F. E. Perrine, of the *Times*, and local representative of the Utica *Globe*, is an ardent theatrical devotee. He sits through every performance, whether good, bad or indifferent.

NEW HAVEN.—PROCTOR'S OPERA HOUSE: Henry E. Disey in Seven Ages had good houses 11, 12 at advanced prices. Co. good. The Hustler pleased large audiences matinee and evening of 17. A Lucky Man to deservedly small houses 18. It is only fair to say it was no fault of the co. that the show didn't go, for they all worked hard, but there is nothing in the piece.—HYPERION THEATRE: Primrose and West's Minstrels gave a very good performance to S. R. O. 12.—GRAND OPERA HOUSE: Man About Town to fair business 12-14 to medium. Bryant and Richmond in Keep it Dark to good paying business. The co., with the exception of the star, is only fair. Ranch King 19-21.—ITEM: G. B. Bunnell is confined to the house by illness.

NORWICH.—BROADWAY THEATRE: Nellie McHenry in Chain Lightning 17 (St. Patrick's night) to a large audience. The play was given under the auspices of St. Mary's T. A. B. Society, and during the evening Miss McHenry was presented with an elegant basket of roses by members of the organization. The Hustler 20 to big business. The co. is a good one of its kind, and a lively performance is the result.—ITEM: It has been at last decided that La Tosca is a trifle too risque for a Norwich audience, and Fedora has been substituted for the Bernhardt engagement 31.

MERIDEN.—DELEVAN OPERA HOUSE: Keep it Dark to fair business 14. This co. had better learn their lines before appearing again. The voice of the prompter could be distinctly heard by the audience. A poorer performance has not been seen in Meriden for a long time, and the audience expressed its disapproval in cat calls and hisses. The Burglar to a large and delighted audience 17. Lost in New York, return engagement, to good business 18.—ITEMS: A. S. Lipman, of The Burglar co., was the first man who spoke a line in the Delevan Opera House, having been a member of the Robson and Crane co., who opened the house with Our Bachelors.

BRIDGEPORT.—PROCTOR'S GRAND OPERA HOUSE: McKee Rankin in The Canuck 12, 14 to light business. Disey in The Seven Ages 16 to a large and well-pleased audience, at advanced prices. The Stowaway 17 packed the house.

WINSTED.—OPERA HOUSE: Atkinson and Cook's Minstrels 14; good business. Charles Kenna, banjoist, and Alex. W. Wilson, ventriloquist, were good; the rest of the co. fair.

WATERBURY.—JACQUES OPERA HOUSE: H. E. Disey and his co. in The Seven Ages 12. The sale of tickets had to be stopped soon after eight o'clock, and many were unable to obtain even standing room. Elsie Leslie in Prince and Pauper to a delighted audience 14.—CASINO THEATRE: Georgie Melnotte's Jockey Minstrels are crowding the house at each performance. The specialties are good.

WILLIMANTIC.—LOOMER OPERA HOUSE: Henry E. Disey in Seven Ages to S. R. O. 11. A Fair Rebel to a good house 14.

NEW BRITAIN.—OPERA HOUSE: The Prince and Pauper, with Elsie Leslie in the dual role, 10 to a good house. Atkinson and Cook's Minstrels 17 to good business.

BIRMINGHAM.—STERLING OPERA HOUSE: Nellie McHenry in Chain Lightning to a fair house 13. Jim the Penman to a good house 18. The Stowaway to a large house 21.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE: Rose Coghlan in Peg Woffington 17 drew a large and select audience who were well pleased with the performance. J. K. Emmet in his new play Fritz in a Madhouse received a hearty welcome. It was his first appearance here in several years. George Wilson's Minstrels to big business 19. The Carleton Opera co. with Jeannie Winston, attracted large audiences 20, 21.—ACADEMY OF MUSIC: One of the Finest crowded the Academy to the doors 16-18.

FLORIDA.

TAMPA.—BRANCH'S OPERA HOUSE: Frank Mayo presented Davy Crockett to a small but well-pleased audience 6. Performance very good. The open-air concerts given by the Tampa Bay Hotel Band at Port Tampa on Mondays, Wednesdays and Sundays are well attended by the *elite* of Tampa.

GEORGIA.

AMERICUS.—GLOVER'S OPERA HOUSE: The Paymaster 4 to moderate business. Audience tolerably well-pleased. Marie Greenwood Opera co. presented Boccaccio and The Hermit matinee and evening 14 to large and delighted audiences.

BRUNSWICK.—L'ARIOSC OPERA HOUSE: Newton Beers in Enoch Arden to a good house. William Broderick and Mme. Broderick, Signor Michelena and Eva Cummings, late principal artists of the Emma Abbott Opera co., highly pleased a small audience 21 in an olla podrida made up of parts of the grand operas of Il Trovatore and of Martha. Such fine singing has never been heard here.—ITEMS: Eva Cummings' rendition of "The Last Rose of Summer" was enthusiastically received.—Lent seriously affected the receipts of the Emma Abbott principal artists co., and a furious rainstorm poured down as a *coup de grace*. These artists are under the management of popular John Templeton one of our old-time citizens. He and his charming daughter, Fay, will always be welcome here.—At last we are to have a theatre worthy of the name. Those backing the enterprise are men of push and energy.

SAVANNAH.—SAVANNAH THEATRE: Frank Mayo in Davy Crockett 17 to a good-sized audience who were well pleased.—ITEM: Great preparations are being made for Merchants' May Week Festival, among the attractions being Pain's Last Days of Pompeii, for which two hundred people are required.

COLUMBUS.—SPRINGER OPERA HOUSE: Marie Greenwood Opera co. presented Boccaccio 13 to an appreciative audience. Pearl Melville co. began a week's engagement 16 to a full house.

ILLINOIS.

SPRINGFIELD.—CHATTERTON OPERA HOUSE: Cora Tanner in The Refugee's Daughter drew a large and fashionable audience 7. Stetson's Uncle Tom's Cabin co. to a medium-sized audience 9. Every seat was filled 8 long before the first curtain to witness Amorita with Pauline Hall in the leading character.

DECATUR.—GRAND OPERA HOUSE: Pauline Hall Opera co. in Amorita 9 to a good house.

CHAMPAIGN.—WALKER OPERA HOUSE: Lotus Glee Club of Boston 10 to a large and well-pleased audience.

MOLINE.—WAGNER'S OPERA HOUSE: McMillan Opera co. 12; fair business. True Irish Hearts also to fair business 14. Scenic effects good.

QUINCY.—OPERA HOUSE: Kajanka filled the house 14.

ROCK ISLAND.—HARPER'S THEATRE: Margaret Mather in Leah, the Forsaken, 5 to a large and fashionable audience.

BLOOMINGTON.—NEW GRAND: Pauline Hall Opera co. to big business 14. Stetson's U. T. C. co. 16 to second largest house this season. Fisher's Cold Day co. to medium business 17.

ROCKFORD.—OPERA HOUSE: The Two Old Cronies 17 (return engagement) to a good house.—ITEMS: The Weber Concert co. started 10 for a ten weeks' trip to the Pacific coast. Manager Jones is on the trail of the contract-breakers, having attached the receipts of the Reeves' Opera co. at the Pence Opera House, Minneapolis, for not filling their date of Feb. 26.

CAIRO.—NEW CAIRO OPERA HOUSE: Katie Emmett in The Waifs of New York to a small house 14. Fisher's Cold Day drew well 16.

INDIANA.

INDIANAPOLIS.—GRAND OPERA HOUSE: Bluebeard, Jr., with its wealth of scenery, glittering costumes, sparkling music and pretty girls, played to large houses 17-19. Herrmann 20, 21; A Trip to Chinatown 23-25.—ENGLISH'S OPERA HOUSE: A Dark Secret co. played a return engagement 20, 21.—PARK THEATRE: Dowling and Hasson in Nobody's Claim packed this house nightly week of 9-21. Little Nugget 23-28.—ITEM: There are whisperings of a new theatre to be built here at once and ready by Oct. 1. J. G. Miller and J. B. Connelly, of Columbus, Ohio, were in the city on Monday for the alleged purpose of securing a site for the same. The theatre is to be operated in conjunction with a circuit of fifteen theatres, from Pittsburg to Kansas City, and an Eastern syndicate is to advance $150,000 for the enterprise. Whether this new scheme is merely visionary, like one a year ago, remains to be seen. The local managers do not seem to be worried much over the whole affair.

FORT WAYNE.—MASONIC TEMPLE: Gorman's Minstrels to a small house 9. He Wolf Hopper Opera co. canceled 12. My Aunt Bridget had a large house 14 and gave a good performance.—ITEMS: J. Aldrich Libby, formerly with Spencer's Little Tycoon Opera co., joined My Aunt Bridget co. 11.—Monroe and Rice will dissolve partnership at Omaha, Neb., April 20. Mr. Monroe will then produce his new play, Bridget's Baby, opening at Council Bluffs, Iowa, April 23, while Mr. Rice will link his fortunes with A Knotty Affair, opening May 4 in Hoboken, N. J.—Marie Carlisle returned to New York 13, after a visit with relatives here.

KOKOMO.—OPERA HOUSE: Fast Mail pleased a large house 10. Ollie Redpath and Frankie Jones in The Fireman's Ward to a fair house 16.

MADISON.—GRAND OPERA HOUSE: Stewart's Two Johns to a good house 7.

FRANKFORT.—COULTER'S OPERA HOUSE: Carter's Fast Mail 11 to S. R. O. Fireman's Ward 13; very poor performance to a deservedly small house.

ANDERSON.—DOXEY OPERA HOUSE: Fast Mail to S. R. O. 14.

NEW ALBANY.—OPERA HOUSE: Little Lord Fauntleroy failed to materialize 21, as did O'Brien's Specialty co. 16 19.—ITEMS: David Dangerfield, the clever drummer of the Opera House orchestra, left 19 to join Si Plunkard at Fort Wayne, Ind., much to the regret of the patrons of the house.—Walter Floyd, of the Janauschek co., is in the city.

RICHMOND.—PHILLIPS' OPERA HOUSE: W. Terrill's Comedy co. week of 9 at popular prices; light houses the rule. Uncle Hiram 16 to good business.

MARION.—SWEETSER'S OPERA HOUSE: The Fast Mail 12 to one of the largest and best-pleased audiences of the season. Lillian Hooper in Struck Oak 17 to a good house. Aside from the star, the co. has nothing to recommend it.—ITEM: The newly-organized orchestra, under the efficient leadership of Fred. M. Johnson, play "The Star Spangled Banner" after every performance.

WASHINGTON.—OPERA HOUSE: House has been dark all week ending 14. Janauschek 20.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE: The Midnight Alarm drew a good house 14. McCarthy's Mishaps to good business 16. Lizzie Daly and her little daughter won much applause with their clever dancing.

IOWA.

MARSHALLTOWN.—OLSON THEATRE: Kajanka did a big business 10. Rentfrow's Below Zero to poor business 14. Ivy Leaf 17.—BLACK'S OPERA HOUSE: Lyceum Theatre co. at popular prices week of 16-21.

DUBUQUE.—GRAND OPERA HOUSE: True Irish Hearts 12 to good business.—DUBUQUE OPERA HOUSE: Fitzgerald and Lewis' Comedy co. 16-21 to poor business.

OSKALOOSA.—MASONIC OPERA HOUSE: Kajanka pleased a large audience 12.

MUSCATINE.—TURNER OPERA HOUSE: McMillan Opera co. to a poor house 13.

OTTUMWA.—GRAND OPERA HOUSE: Ed. Goodman, our popular manager, was tendered a benefit by the Kajanka co 11, two nights, to S. R. O. The correspondents of all the dramatic papers attended, and left their credentials at home, which compliment was appreciated and acknowledged both by Mr. Goodman and Kajanka's manager. The performance was the finest ever seen here.

SIOUX CITY.—PEAVEY GRAND OPERA HOUSE: Patti Rosa 9, 10 to fair business. Hanlon's Superba 11-14. This was one of the most successful engagements ever played in this house. The S. R. O. sign was out for four successive nights.

COUNCIL BLUFFS.—NEW BROADWAY THEATRE: McGinty's Troubles to fair business 11. W. H. Powers' Ivy Leaf to a good house 12. Fabio Romani 13 to fair business. Frances Field as Nina was enthusiastically received.

DES MOINES.—GRAND OPERA HOUSE: Cleveland's Consolidated Minstrels to good business 11. Best minstrel entertainment ever seen here.—FOSTER'S OPERA HOUSE: Aiden Benedict in Fabio Romani 14 drew a good house, and pleased all. Ivy Leaf 16 to a large audience; good performance.—CAPITAL CITY OPERA HOUSE: Sharpley's Lyceum Theatre co. did well week of 9.

BURLINGTON.—GRAND OPERA HOUSE: Stetson's Uncle Tom's Cabin co. 17 filled the house as usual with people who never venture within the portals of a play house except when this venerable drama is presented. Reeves' Operatic Burlesque co., booked for 14, failed to appear. Rhea as Josephine was cordially greeted by a large and fashionable audience 17. William Harris as Napoleon made a fine impression.—ITEM: The handsome features of Matt Berry, in advance of Spider and Fly co., were seen here 21. He was warmly welcomed by his old school friends in this his early home.

KANSAS.

WICHITA.—CRAWFORD OPERA HOUSE: Hume, the medium, gave a seance to a fair house 13. O. G. Crawford, formerly manager of the Crawford Grand in this city, has resigned and is now managing a co. in California. He has been succeeded by Mr. Ogstow, formerly of Arkansas City, Kans.

PITTSBURG.—OPERA HOUSE: The Baldwin-Melville comb. week of 9-14 to moderate business.

FORT SCOTT.—OPERA HOUSE: The Spider and Fly with Lida Thomas, Irene Verona and Thomas W. Riley in the cast drew a crowded house 13. The audience was well pleased with the performance. Mr. Riley is a clever comedian and as Philip Space made a hit. Scenery and costumes very fine.

PARSONS.—EDWARDS' OPERA HOUSE: The Baldwin-Melville comb. opened a week's engagement 10 in Galley Slave to packed house. The Weber Concert co. which was to open 10 canceled.

ATCHISON.—PRICE'S OPERA HOUSE: Annie Ward Tiffany presented The Step Daughter evening and at matinee to good house 14. The singing of pretty Blanche Bender completely captivated the audience.

KENTUCKY.

PARIS.—GRAND OPERA HOUSE: Lizzie Evans appeared in The Buckeye 17 to large business; splendid performance.—ITEMS: Lizzie Evans and co. lay off in Cincinnati Holy Week.—Robert Downing will be banqueted by the local lodge of Knights of Pythias here evening of 20.

BOWLING GREEN.—POTTER'S OPERA HOUSE: Robert Downing in The Gladiator and Spartacus 11, 12 to light business. Louis James in Virginius 14 to good business; everybody pleased.

MAINE.

PORTLAND.—LOTHROP'S THEATRE: George W. Heath's co. presented Peck's Bad Boy for four performances 12-14 and played to a big business owing principally to the clever people in the cast. Among the numerous specialties introduced, the dancing of the Putnam Sisters and Miss Shook and the musical numbers of Miss Martel were strong features. Lothrop's stock returned 16, 17 and presented The Shaughraun. Gordon Edwards was an interesting Captain Molyneux. Harry Clemens a manly Robert Elliott and William Henderson, despite the fact that he costumed the character in bad taste, was clever as Con. Miss Tucker did very well as Arte O'Neil, and Miss M. Veigh was a charming Moya, while Miss Glassford did her best as Claire though hardly in harmony with the character. Business was good and numerous specialties between the acts were all encored. A superb production of the Charity Ball, by a co. in every way adapted to the requirements of the piece was a rare treat to the large and fashionable audience that witnessed it 18. To individualize the work of this co. would require too much space, and yet it is impossible to refrain from praising the artistic efforts of Boyd Putnam, Merriam Bruce and Henry Herman as well as the exquisite impersonations of Ann Crager by Ruth Carpenter and Bess Van Buren by Bessie Tyree. The cast was strong, the scenic effects fine and the applause unstinted and deserved.—CITY HALL: Magician Kellar and his clever wife attracted two large and delighted audiences 14.—BIJOU: The new faces in and week include Billy Diamond, James Gayler and Campbell and Evans. The banjo playing of Mr. Gilvin was a feature. Business has been good.—ITEMS: Ship Ahoy is booked for two performances at City Hall April 20-21.—Ezra Kendall is announced at the Theatre.—Lothrop's co. played at the Sanford 18. George Heath drops Peck's Bad Boy for a clever piece next season and will have the same clever co.—Jim the Penman is booked 9-16.—Treasurer Tukesbury has had a time lock placed on the Theatre cash drawer.—The gowns worn by the ladies in the Charity Ball were artistic creations of exquisite taste. Mr. Walter Goold, the well known musician and author of Cupid, Arctic and other operas, has accepted a position in Washington. He will be sadly missed in musical circles here where he was decidedly popular.—Ruth Carpenter, of the Charity Ball co., besides being a leading lady of unquestioned ability, possesses those rare qualifications of fine form, pleasing and attractive stage presence and exquisite taste in dressing.—Harry Duncans's organ recitals are rare musical treats and successful pecuniarily.—The Black Flag is underlined 19-21.—The Bennett and Moulton Opera co. in repertoire April 20—week.—I am indebted to Arthur Holmes, the popular manager of the Rockland Opera House for numerous courtesies extended 12, 13.—Manager Knowlton is very enthusiastic over his attractions for Greenwood Gardens during the ensuing Summer season.

BATH.—COLUMBIAN HALL: Kellar 12 gave a fine entertainment to a fair house; a local ball in opposition.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC: Ezra F. Kendall's A Pair of Kids 17 to a large and fairly well-pleased audience. The support was very bad.

CUMBERLAND.—ACADEMY OF MUSIC: Ezra Kendall drew a large house 14; performance only fair. Rose Hill's English Folly co. delighted a packed house 16. Their first part is a pleasing novelty.

MASSACHUSETTS.

LOWELL.—OPERA HOUSE: Louis Harrison in The Pearl of Pekin 12; large audience. Lost in New York turns out to be Carrie Swain's old play of Caf, the Tom-Boy, with the addition of a tank scene. The co. and play were received with much favor by good-sized houses 13, 14. Von Yonson 16 to S. R. O. Devil's Mine 18; fair attendance. The Burglar 20; Keller 21.—MUSIC HALL: Ethel Tucker has joined the stock co. as leading lady, and made a most pronounced hit in Queena week ending 14. Kathleen Mavourneen and Streets of New York divide week of 16-21.—ITEM: Manager Cosgrove, of the Opera House, and a party of friends witnessed the initial performance of Sister Mary, written by Wilson Barrett and Clement Scott, which was produced for the first time at Brockton, Mass., 21, by the Zeffie Tilbury co.

HOLYOKE.—OPERA HOUSE: Alexander Salvini presented Don Cæsar de Bazan to a small house 12. If Mr. Salvini had presented A Child of Naples, as was his original intention, he would have fared better. Don Cæsar de Bazan has been played by so many indifferent cos. here that it is too hackneyed to draw. Primrose and West's Minstrels to a packed house 13. The inimitable Lew Dockstader is still with the co., and it is safe to say that the mere mention of his name is enough to conjure a good house anywhere. St. Jerome's Dramatic Club packed the house 17. Ticket-of-Leave Man was the bill. Cleveland's Minstrels drew a large house 18.—ITEMS: Willis Sweetnam is to drop burnt-cork at the end of this season. He will go with the City Directory co. next season. Lew Dockstader expects to be with his own co. about July 1.—It is said that W. S. Cleveland intends to consolidate his three minstrel cos. into one magnificent co.—Owing to a continued run in Boston, The Burglar co. failed to appear 9.

HAVERHILL.—ACADEMY OF MUSIC: Cleveland's Minstrels 14 to a crowded house. Zeffie Tilbury and Arthur Lewis week of 16 to good houses.—ITEM: The Elks' benefit 12 was one of the events of the season. Redmund and Barry presented Cuchillo, preceded by a one-act farce, Boston Common, which was enthusiastically received. Cuchillo is a success. Mr. Redmund and Mrs. Barry were presented with several handsome bouquets and a stand of flowers, representing an elk's head with branching antlers. The co. is a strong one. The Elks benefited by quite a sum being added to their treasury.

WORCESTER.—THEATRE: Salvini and The Great Metropolis were the two attractions during week of 16-21. Salvini had poor houses.—FROST STREET OPERA HOUSE: The Bullfighter to fair houses week of 16 21.—ITEMS: The Lothrop Opera House will open in May.—Manager Batcheller, of the Front Street Opera House, has leased a theatre in Hartford, where he will play the attractions appearing here.—The seats for the Kendals were placed on sale Wednesday, that is, those seats that were left after the stockholders were served. The stockholders were given all of the orchestra, orchestra circle (except a few in the rear) and the first three rows in the balcony, leaving for the public who support the theatre a few rear seats in the balcony and the gallery.

AMESBURY.—OPERA HOUSE: Harry W. French lectured on "Picturesque Ireland" 17 to a very large house.—ITEMS: Frank Sheridan, of Boston, will take out a Humpty Dumpty co. in April to tour New England.—Milton Nobles will star in a new comedy, next season, under the management of George W. Farren.—Louis James has notified managers through New England that he will close his tour in April.—Harry English (James Maloney), of "he Dear Irish Boy, will receive an ovation when his co. appears here in May.—Manager Arthur goes to Boston 20 on business.—J. M. Hill's traveling co. in Ship Ahoy will tour New England in April.

LYNN.—LYNN THEATRE: The Twelve Temptations 12-14 to large and well-pleased audiences. Devil's Mine 16 to light business. Von Yonson 17 to a good house. The Burglar 18 to light business.—MUSIC HALL: The Shaughraun was presented 17 under the direction of Jeremiah Grady to a packed house. Mr. Grady is a member of the Chanfrau co. J. Q. Clark and Frankie Carpenter were the other professionals in the cast. William Connery, an old-time professional, sang his popular topical song, "Billy Barlow," for the first time in fifteen years.—MUSEE: The electric girl, Mattie Lee Price, is drawing large crowds week of 16-21.—ITEMS: Prof. Mohr has sold his museum in Brooklyn, and is visiting relatives in this city.—Nella Robinson, leading lady of the Reclaimed co., is taking a two weeks' vacation here.

FALL RIVER.—ACADEMY OF MUSIC: Sixteen hundred people attended the performance of the Lyceum Minstrels (local) 12. Louis Cyr, the strongest man in the world, and a variety co. drew fairly 14. A party of barnstormers, from Boston, presented The Shamrock and Rose St. Patrick's Day to small matinee and large house in the evening. Pearl of Pekin 18 to a small audience.

MILFORD.—MUSIC HALL: William Redmund and Mrs. Thomas Barry in Cuchillo pleased a fair-sized audience 14. The waits between the acts were rather tiresome. The Milford Dramatic co. in Wayside Inn gave a fine entertainment to a packed house St. Patrick's night.

BROCKTON.—CITY THEATRE: The Pearl of Pekin to a small audience 17. Charles T. Ellis in Casper the Vodler had a fair house and gave a satisfactory performance 18.

SALEM.—MECHANICS' HALL: Cleveland's Magnificent Minstrels 13; excellent performance, to a large audience.—GAIETY THEATRE: Frost and Fanshawe's Comedy co. week of 16-21.

SPRINGFIELD.—GILMORE'S OPERA HOUSE: Primrose and West's Minstrels 14 filled the house. The Great Metropolis 16-18 to good business.

MARLBORO.—THEATRE: Lost in New York to S. R. O. 12. The tank was well put on and the piece finely staged. Co. good.

CHELSEA.—ACADEMY OF MUSIC: The Devil's Mine 17 to a fair house.—ITEM: Blanche Hayden, a Chelsea girl, is meeting with great success in the Lights and Shadows co.

TAUNTON.—MUSIC HALL: Baker's opera co. week of 16 to large houses at every performance. The co. is especially strong in chorus. Joseph Armand and Marie Dressler are fine singers.

WALTHAM.—PARK THEATRE: William Redmund, supported by Mrs. Thomas Barry and a capable co., presented Cuchillo and Boston Common 17 to fair business. Lost in New York filled the house 18, and the co. proved one of the best in this line of plays. Atkinson's Peck's Bad Boy co. did fairly well week of 16 21.

PITTSFIELD.—SHEA'S ACADEMY OF MUSIC: Matthews and Smyth's co., with A. S. Lipman as the star, gave a very acceptable performance of The Burglar 24 to a packed house. Clem C. Magee and Miss Nellie Parker appeared here with a poor supporting co. 18 in Irish Luck to bad business.

WESTFIELD.—OPERA HOUSE: The Burglar 16 was received with much favor by a large and appreciative audience. Hattie Schell should feel flattered at the reception accorded her by her former schoolmates and friends. A return date of The Burglar is desired.

MISSISSIPPI.

GREENVILLE.—OPERA HOUSE: The Royce and Lansing Comedy co. 11 to a good sized and very enthusiastic house. Little Jessie Barlow made a decided hit in her rendition of Patti Rosa's "Funny Little Fellow."—ITEM: The performance 13 probably closed the house for the season as nothing more is booked. If the water all around this place does not come in, Maude Atkinson will play here after Lent in A Golden Moth and The Countess both by Greenville writers.

JACKSON.—ROBINSON'S OPERA HOUSE: Little Nugget to fair business 10-12.—ITEMS: Owing to the interruption of travel Jennie Holman and Little Nugget cos. were detained here several days.—The Paymaster failed to put in an appearance.

MICHIGAN.

MARQUETTE.—CASINO OPERA HOUSE: The Ada Ray Burlesque co. 16 to a good house. The horizontal bar act of Toner and Probet was exceptionally good.

SAULT STE. MARIE.—NEW OPERA HOUSE:

J. H. Brown's Theatre co. 9-, 10 to large business, Jolly Roy's Burlesque co. 23 to S. R. O., but to light business 24.——ITEM: J. H. Brown was presented by his co. with a gold watch chain and K. P. charm.

ADRIAN.—CROSWELL'S OPERA HOUSE: Sanborn Bentley 9; good entertainment. Chip o' the Old Block was poorly presented by a co. that used Scott's titles.

FLINT.—MUSIC HALL: Rossarth's Hibernia delighted a large audience 17. The panorama was exceptionally fine. The Hild-Park Concert co. is booked for April 3.

JACKSON.—HIBBARD OPERA HOUSE: Tony Farrell in The Irish Corporal 10 to a fair house. Mr. Farrell's songs are good and well rendered.

MINNESOTA.

MINNEAPOLIS.—GRAND OPERA HOUSE: The perennial farce-comedy, A Parlor Match, was presented to the capacity of the house 16. Messrs. Evans and Hoey have lost none of their popularity. They were enthusiastically received. The Leavy Sisters were a strong feature.——LYCEUM THEATRE: The Wilbur Opera co. gave Olivette to a large audience 16. The performance was smooth throughout. Susie Kirwin was seen to advantage as Olivette. The Coquilecot of Alf. C. Wheelan was an admirable impersonation. Excellent business continues.——PEOPLE'S OPERA HOUSE: Lillie McHenry's Gaiety Boys and Girls to a fair-sized house 16.——ITEM: The Bijou Opera House is practically rebuilt, and will be opened early in April.

DULUTH.—TEMPLE OPERA HOUSE: Pat Rooney in Pat's New Wardrobe 12 to a fair house. The show has little which deserves commendation. It was billed for 13 also, but the curtain was not rung up, on account of slim attendance, there being probably not $50 in the house. The sheriff attached the box-office receipts night of 12 in garnishee proceedings instituted by Willis H. Kemper, of Horton, Kan., on a judgment secured by him against the Pat Rooney Comedy co. at Horton Feb. 27, 1902, for breach of contract. Kemper claiming that the defendants agreed to play in his house on a certain evening, but that they played in a rival house on the same evening. Rooney complains bitterly that Lewis, the treasurer of Temple Opera House, knew of the intentions of Kemper's lawyers to garnishee as early as four o'clock in the afternoon, but did not inform him of the fact until ten in the evening, and states that he never was so shabbily treated in his life. Mark Lewis, the treasurer, informs your correspondent that Rooney's statement was false; that he knew nothing whatever in regard to the matter until about 8:30 in the evening, when the sheriff put in an appearance and made the garnishee. Lotta 19, 20.——ITEMS: Manager Miller is having five new sets of scenery painted.—Sarah Bernhardt is booked for next season, Sept. 26.

ST. PAUL.—METROPOLITAN OPERA HOUSE: Francis Wilson and a large and efficient co. in support gave The Merry Monarch 16-21 to large and fashionable audiences. Lotta 26-28.——GRAND OPERA HOUSE: Oliver Byron, supported by Kate Byron and a good co., presented The Plunger 15-21 to good business. Two Old Cronies week of 22-28.——OLYMPIC THEATRE: Fay Foster's English Gaiety co. presented Our Pleasure Party and the burlesque, Dear Minnie, 16-21 to fair business. The Creole Burlesque co. week of 23-28.

MISSOURI.

ST. JOSEPH.—TOOTLE'S OPERA HOUSE: Hanlon's Superba drew large houses 9, 10, and was staged with all the attention to effective detail which has made their work famous. Mrs. Leslie Carter appeared 12 to light business. Her co. was strong, but Mrs. Carter was so obviously ill that any criticism would be unfair. She should have been at home in bed, instead of on the stage.——BIJOU THEATRE: Power's Ivy Leaf drew good houses 9-12. Si Plunkard filled the house 13, 14.

MACON.—JOHSON'S OPERA HOUSE: Casey's Troubles to a large and well-pleased audience 17.

MARCELINE.—OPERA HOUSE: John D'Ormond played three nights, commencing 12. Performance of the poorest kind.

CHILLICOTHE.—CITY OPERA HOUSE: Hettie Bernard-Chase in Uncle's Darling 9 gave a good performance before a large audience. Lillian Kennedy and Alfred Kelcy in Casey's Troubles 16 pleased the largest audience of the season.

HANNIBAL.—PARK OPERA HOUSE: Spider and Fly co., with Hilda Thomas and Irene Verona in the leading roles, gave a highly satisfactory performance to a packed house 16.

MARSHALL.—OPERA HOUSE: Hettie Bernard-Chase in Uncle's Darling and Little Coquette to fair and well-pleased audiences 13, 14.

SEDALIA.—WOOD'S OPERA HOUSE: Spider and Fly entertained a good audience 14. The organization embraces competent specialty artists. The County Fair played to crowded houses 16, 17, and created marked interest. Marie Bates has everybody praising her Abigail Prue. Margaret May's Taggs is very good. The entire cast was satisfactory. Stewart's Theatre co. week of 23.

MEXICO.—FERRIS GRAND OPERA HOUSE: Casey's Troubles pleased a good house 11.

MONTANA.

ANACONDA.—EVANS OPERA HOUSE: Lotta 6, 7 to packed houses.——ITEM: John Maguire is at present engaged in dramatizing the life of Robert Emmet.

BUTTE CITY.—MAGUIRE'S OPERA HOUSE: Lotta's engagement 8-11 to crowded houses.

NEBRASKA.

LINCOLN.—FUNKE'S OPERA HOUSE: Effie Ellsler did a good business 14-16 in The Governess, Miss Manning and Hazel Kirke. The co. appeared to the best advantage in Hazel Kirke, and Mr. Western deserves special mention as Dunstan Kirke. Annie Ward Tiffany 17. Patti Rosa 18.

NEBRASKA CITY.—OPERA HOUSE: Patti Rossa 11 filled the house at advanced prices, and can do it again should the co. return.

OMAHA.—BOYD OPERA HOUSE: Cleveland's Minstrels drew two large audiences 12. Power's Ivy Leaf 13, 14 to fair business. Patti Rosa is amusing large audiences, her engagement being for three nights, commencing 15.——GRAND OPERA HOUSE: Burch of Keys to a large audience 15.

FREMONT.—LOVE'S OPERA HOUSE: Benedict's Fabio Romani to a good house 12, and McGinty's Troubles drew well 16.——ITEM: Mr. O'Hara, one of the proprietors of McGinty's Troubles, was in Fremont five years ago with Beach and Bowers, and pronounced a substantial growth here. He informed us that he had closed one of his cos. on account of being unable to secure suitable musicians, which are a strong feature of his show.

NEW HAMPSHIRE.

CONCORD.—WHITE'S OPERA HOUSE: Lost in New York 12 to a crowded house. A tank representing the East River was used for the first time on this stage with great success. Co. good.

NASHUA.—NASHUA THEATRE: Louis Harrison in the Pearl of Pekin pleased a fair house 14. Kellar to a good house 17.

PORTSMOUTH.—MUSIC HALL: Kellar to a light house 16. The Charity Ball attracted a large and fashionable audience 17.

NEW JERSEY.

ORANGE.—MUSIC HALL: The crusade of the Rev. Father Fleming, directed against the posters of the Hanlon Volter-Martinetti English Pantomime and Novelty co. had doubtless an effect on the attendance of the performance 13. A good-sized house greeted the performers, however, and the real excellence of the co. was testified to by the frequent applause. The co. is uniformly good, and the performance is clean.

ELIZABETH.—TEMPLE OPERA HOUSE: An Irish Arab 16 to light business. The Brass Monkey to a fair house 19.

PLAINFIELD.—MUSIC HALL: Gerge Wilson's Minstrels to poor business 16. The Colleen Bawn was successfully presented by the Catholic Young Men's Lyceum 17 to a packed house.

TRENTON.—TAYLOR OPERA HOUSE: Siberia drew a fair house 14, and was well received. Rose Coghlan and her excellent co. presented her new play, Lady Barter, 16, and gave one of the most satisfactory performances of the season. Sullivan-Stahl comb. 17 in Arrah-na-Pogue gave a good performance to good business. The Queen's Lace Handkerchief and Claude Duval were presented by the Carleton Opera co. 18, 19.

PATERSON.—JACOBS' OPERA HOUSE: A Trip to Chinatown drew good audiences 19-24. John Kernell appeared 16 in The Hustler to a good house. The co. and farce gave entire satisfaction. J. K. Emmet in Uncle Joe; or, Fritz in a Mad House, turned people away 17, his many admirers here turning out and giving him a warm welcome. Hoyt's Dress Monkey drew well 18. A Midnight Bell opened 19 to a fair house. They stay three nights, when W. A. Brady's Bottom of the Sea follows 23-25 and A Pair of Jacks 26-28.——PEOPLE'S THEATRE: The Blarney Stone week of 15 with Albert Denier in the leading role. Co. fair as was also attendance.

HOBOKEN.—H. R. JACOBS' THEATRE: A Midnight Bell 16-18 drew fair houses and was an excellent entertainment. J. K. Emmet and a fair co. 20, 21 pleased good audiences. H. Grattan Donnelly's A Pair of Jacks opened to a good house 22 and will continue until 26 when it will be followed by Brady's Bottom of the Sea 27-29.——CROSHEIM'S THEATRE: This popular vaudeville house is maintaining its reputation for good shows and large and well-pleased audiences. Mlle. Fanshon's burlesquers were the attraction week ending 22.——ITEM: Prof. William Sander, leader of the orchestra at Crosheim's, closes the entertainment every evening with "The Star Spangled Banner."

NEW MEXICO.

ALBUQUERQUE.—GRANT'S OPERA HOUSE: Two Sisters 12 to a good house. The play was interesting and co. good. Ovide Musin Concert co. 14 to a fair house. Musin and Miss Tanner deserve special mention. Emma Juch Opera co. 17; Firalfy's Water Queen 18.

NEW YORK.

HARLEM.—COLUMBUS THEATRE: Hands Across the Sea, a melodrama of some power, played to fair-sized houses week ending 21. Its many striking scenes and incidents called forth unstinted applause. The Hanlon-Volter Martinetti co. week of 23-28.——HARLEM THEATRE: Out of Sight played to packed houses week ending 21. Madame Des Debar, whose reputation is rather wide-spread than savory, made her début if the part of Little Helen. Her work is beyond criticism. Same attraction 23-28.——ITEM: Considerable comment has been awakened by the somewhat unexpected disbanding of Mr. Hammerstein's stock co. Though other reasons are assigned, there is small doubt that Mr. Hammerstein's sudden action was caused by a timely recognition of the fact that Harlem could not, as yet, support a stock co. The Harlem Opera House will remain closed until 30, when it will be re-opened by Neil Burgess in The County Fair.

ALBANY.—LELAND OPERA HOUSE: Russell's Comedians presented Miss McGinty 16, 17. The entertainment was found to be very inferior in every respect, and the much-praised dancing of Fay Templeton was conspicuous by its absence. A lecture on the "Passion Play," by Thomas H. Cummings, was well attended 18. A Pair Rebel opened 19 for the remainder of the week and made a good impression. The Private Secretary 25, 26.——ALBANY THEATRE: A Pair of Jacks was presented 16-18. Apart from the specialties introduced the performance was very dreary. Moderate business resulted. The Bottom of the Sea opened 19 for three nights and matinee. The scenic effects were found to be admirable, but at that point all praise ends. The Kendals open in The Ironmaster 23.——BREVITIES: Julia Marlowe is announced for 20, 21 at Harmanus Bleecker Hall.—Manager Armand H. Butler, formerly in charge of H. R. Jacobs' house here, will have a benefit at Harmanus Bleecker Hall May 8. The Texas Steer is the attraction, jumping from Portland, Oregon. Mr. Butler, who has signed as business manager for Alexander Salvini, has many friends here, won by courteous and gentlemanly qualities, and his benefit is bound to be a big one. The Night Owls has been the recent attraction at the Gaiety.

BUFFALO.—ACADEMY OF MUSIC: Shenandoah 16-18; crowded houses. Agnes Huntington in Paul Jones opened 19 to the largest and most fashionable audience of the season. Fanny Davenport 21-25.——STAR THEATRE: De Wolf Hopper Opera co. 12-14; fair business. R. D. MacLean and Marie Prescott in Cleopatra and Spartacus 15-18 to fair-sized audiences. House dark remainder of the week.——COMSTOCK LYCEUM: P. F. Baker in The Emigrant and Bismarck 16 and week to very poor business. A Fair Rebel next.——COURT STREET THEATRE: The Blackthorn did a good week's business 16-21, excellent performance. The Fugitive next.

ROCHESTER.—LYCEUM THEATRE: Cleveland's Colored Minstrels to a good-sized audience 18. Shenandoah was presented to large and enthusiastic houses 19, 20. De Wolf Hopper next.——ACADEMY: The Clemenceau Case attracted large business week closing 21. The co. was strong and did excellent work. The play was mercilessly scored by the local press. N. S. Wood week of 23.——BIJOU THEATRE: London Gaiety week of 23.——ITEM: Frank Edwards, formerly manager of the Academy in this city, late of An Irishman's Love co., has closed with E. O. Rogers for the Summer season.

AMSTERDAM.—OPERA HOUSE: Wilson's Minstrels 13; small house. W. H. Power's Fairies' Well pleased a large audience 14. Bishop's Comedians 16-21; good business.——POTTER OPERA HOUSE: An Irishman's Love, billed for 12, 13, arrived in the city minus Manager J. H. Lester, who was detained in Syracuse by the S. P. C. C. until 14 for allowing Little Dot Clarendon to perform. As the child's part is of great importance no performance could be given here. The return date of the Henry Burlesque co. 13 pleased a full house.

SYRACUSE.—H. R. JACOBS' OPERA HOUSE: The Great Metropolis drew well 12-14. Gray and Stephens, with their ponies and dogs, were well attended 16-21.——WIETING OPERA HOUSE: Sol Smith Russell 13, 14 to big business. Lydia Thompson and her co. pleased good-sized audiences with The Dazzler 16, 17 return engagement. Hands Across the Sea drew well 18, 19. Josephine Cameron 20, 21; Daisy 22, 23.——STANDARD THEATRE: Turner's Gaiety Girls, with the added attraction of Sorakichi the Jap, drew big houses 16-21.——ITEMS: Mrs. Sol Smith Russell is in town, ill. The music festival held at the Alhambra 10-13 proved a big counter attraction to the theatres. Carl Zerrahn's orchestra, Mrs. Jennie Patrick-Walker, Clementine De Vere and Campanini were among the artists who appeared.

TROY.—RAND'S OPERA HOUSE: Annie Pixley in Kate and The Beacon's Daughter played to excellent business 16, 17. Julia Marlowe made her initial bow to Trojan audiences 18, 19, presenting Ingomar and The Hunchback. Miss Marlowe made a favorable impression and was warmly received. Business excellent.——GRISWOLD OPERA HOUSE: The military drama, A Fair Rebel, drew fairly well 16, 17. An Irishman's Love opened a three nights' engagement 19.——GAIETY THEATRE: Reuben Glue found favor with the patrons of this popular house week of 16.——ITEM: The local Elks' benefit April 3. O'Dowd's Neighbors being the attraction.

HUDSON.—OPERA HOUSE: Kittie Rhoades co. to large audiences week of 16-21.——ITEM: Parties by the name of Fox and Kelly have been booking attractions for this house and, claimed to have leased the house for the season. Manager Kells says their claim is without foundation, as he and Mr. Lusk will continue in control of the house the same as at present.

ELMIRA.—OPERA HOUSE: R. D. MacLean and Marie Prescott presented Cleopatra to a fair-sized audience. Cleveland's Colored Minstrels 17; Evangeline 18, both to good business. R. B. Mantell booked for 20, cancelled on account of illness.——MADISON AVENUE THEATRE: Dark. Our Malindy 23.——ITEM: P. A. Paulscraft (Jim the Penman), representing Our Malindy, was here 16. He severed his connection with the co. here and returned to New York. He was very much affected upon learning of the death of Frank I. Frayne, his former star.

BATTLE AXE.—DIBBLE OPERA HOUSE: Marie Hubert-Frohman, supported by an excellent co., presented The Witch to a well-pleased audience 19. Gustave Frohman was present with the co., it being his first visit to this town. He expressed himself, to your correspondent, as being much pleased with the house and all its appointments.

FORESPSIE.—COLLINGWOOD OPERA HOUSE: The Gondoliers was presented here 14 (matinee and evening) to good business by Grau's Opera co. Performances satisfactory. Jim the Penman came 17 to big business, the occasion being Manager Sweet's annual benefit, and gave excellent satisfaction. The co., including Louise Rial, was a fine one. Performance, on the whole, good. Elsie Leslie in Prince and Pauper 21. A Midnight Bell 23.——ITEM: I wish to extend my hearty congratulations to Manager Sweet on the more than usually successful benefit tendered him on 19.

UTICA.—OPERA HOUSE: The Great Metropolis was witnessed by a fair-size audience 13. Russell's Comedians presented Miss McGinty with Fay Templeton in the title role 14, to a very large and well-pleased audience. Conreid's Opera co. sang the ever-tuneful Gypsy Baron 17 to a large and pleased audience. The Bottom of the Sea drew a fair-sized house 17.

BINGHAMTON.—OPERA HOUSE: The Hanlons played a two-nights' engagement 16, 17 to large audiences.——ITEM: Cora Nelson, of the Waite Comedy co., had a $100 bill stolen from her room at the hotel while here.

NEWBURG.—ACADEMY OF MUSIC: J. K. Emmett in Fritz in a Mad House delighted a good-sized audience 16. Helen Sedgwick and Frank Girard gave the star good support. The employes of the Academy tendered Manager Taylor a benefit 18, having as the attraction Annie Pixley in The Beacon's Daughter. The house was large and everyone was well pleased. After the performance Manager Taylor gave the employes a banquet.

JOHNSTOWN.—GRAND OPERA HOUSE Conreid Opera co. in The Gypsy Baron gave a creditable performance before a large audience 18.

PENN YAN.—SHEPPARD OPERA HOUSE: The Blackthorn 24; fair performance to good business.

SALAMANCA.—GIBSON OPERA HOUSE: Mattie Vickers in Edelweiss to a good house 19.

SARATOGA SPRINGS.—TOWN HALL: Marie Hubert Frohman, with her large and evenly-balanced co., came 17 to only fair business.——ITEM: The Irishman's Love co., due here 16, failed to appear, owing to legal difficulties in Syracuse with the S. P. C. C., over the child, Dot Clarendon, a prominent member of the co. She has been with them the entire season and had not been molested until they reached there. The co. has made a later date here.

ROME.—NEW OPERA HOUSE: Marie Hubert Frohman in The Witch to a fair-sized audience 16.——SINK'S OPERA HOUSE: Henry Burlesque co. 13 to fair business.

OGDENSBURG.—OPERA HOUSE: Pretty Eileen by local talent to crowded houses 16, 17.

CANANDAIGUA.—GRAND OPERA HOUSE: The Fresco t-Ma Lean co 14 in Spartacus to a large audience. Sol Smith Russell in A Poor Relation packed the house to the doors 16 at slightly advanced prices.

JAMESTOWN.—ALLEN'S OPERA HOUSE: Robert Mantell canceled his engagement 17 on account of illness.

LYONS.—MEMORIAL HALL: Conried Opera co. in Gypsy Baron to fair business 14; good performance. P. F. Baker April 8 for the benefit of Active Hose co. No. 3.

LOCKPORT.—HODGE OPERA HOUSE: The Conreid Opera co sang The Gypsy Baron to fair business 21.

COHOES.—OPERA HOUSE: Kittie Rhoades closed a week's engagement 14 to good business. This co. plays Annie Pixley's M'liss under the title Clip.——CITY THEATRE: Irishman's Love 14 canceled.

AUBURN.—BURTIS OPERA HOUSE: Our Malindy to a fair house 17.

NORWICH.—CLARK'S OPERA HOUSE: Josephine Cameron to poor business 14.

PORT JERVIS.—LEA'S OPERA HOUSE: Reuben Glue co. to light business 14.

ALBION.—NEW GRAND OPERA HOUSE: Conreid's Opera co. to a large and satisfactory audience 12. Cleveland's Colored Minstrels 13.

CORTLAND.—OPERA HOUSE: Waite's Comedy co. opened a week's engagement 17, and are playing to full houses at popular prices.

OWEGO.—ACADEMY OF MUSIC: Lydia Thompson in The Dazzler 18, return engagement packed the house.

ITHACA.—WILGUS OPERA HOUSE: Turner's London Gaiety Girls to a full house 14.

NORTH CAROLINA.

RALEIGH.—METROPOLITAN HALL: McGibeny Family 9; good attendance. Mrs. General Tom Thumb 14; full house.

ASHEVILLE.—BATTERY PARK THEATRE: Barbara, a comedietta, was well presented to a large and fashionable audience by the following amateur cast: Barbara, Miss Marguerite St. John, of New York; Lilie, Miss Marguerite Malcolm, of Newport; Funnicum, George M. Wood, of New York; Cecil, H. K. Price, of Asheville, Miss St. John, who possesses undoubted histrionic talent, completely captivated the audience in her charming impersonation of Barbara. Miss Marguerite Malcolm as Lilie looked pretty and capticious and performed her part with ease. George M. Woods as Funnicum was excellent. H. L. Price as Cecil was good. Excellent vocal and instrumental music was furnished by the Mendelssohn Quartette, the String Quartette and the Battery Park Orchestra.——GRAND OPERA HOUSE: Professor Henry 17-21 lectured on hypnotism to poor business.

OHIO.

DAYTON.—THE GRAND: A. H. Woodhull in Uncle Hiram 12 to a very small audience. Shenandoah 13, 14 and matinee to medium business. U. S. Mail 17 delighted a good-sized audience. THE PARK: J. S. Murphy 16-18 in Inshavogue to a large business. The Runaway Wife co. fills in the week.——CUES: Ramsey Morris is in the city ahead of E. H. Southern, who appears at The Grand 24.—Lawrence Hanley of the Booth-Barrett co. is mentioned as the leading man for the Soldiers' Home co. during the ensuing Summer. Mr. Hanley is quite a favorite here with both the inmates at the Home and the theatre going people of Dayton. He was a member of the Summer co. several seasons ago and did most excellent work.—Al. Henriques is here representing Struck Gas, with printing dates 27, 28.—Reist and Benedict, managers of the Ohio circuit, are doing a land-office business and booking and routing attractions in five States. Managers having two companies on the road playing the same piece should be very careful and not route the two companies in the same territory simultaneously. Shenandoah played in Cincinnati last week and at the same time another Shenandoah co. was playing two-night stands in Central and Southern Ohio. Naturally Daytonians thought the co. playing here was the poorer one, and a great many did not attend. If a month or two had intervened between the two cos. the receipts would have doubled.

COLUMBUS.—GRAND OPERA HOUSE: A Dark Secret was handsomely mounted last week and business was fair. The popular Shenandoah is the current attraction and is drawing well. Maud Granger in repertoire week of 23.——METROPOLITAN OPERA HOUSE: Cromwell's Art Lectures 12-14; small houses. U. S. Mail had a fair house 15, and a light one 16. Hermann opened to a good house 16; the engagement is for two nights.——PARK THEATRE: The Runaway Wife was presented by Frank Evans and a good co. 12-18. Struck Gas will finish the week.——BIJOU THEATRE: A good specialty bill fills the house nightly.——ITEMS: Shenandoah was made as natural as possible by the aid of a large detachment of regulars from the garrison. The Bijou narrowly escaped destruction by fire 17. The officers and ladies of the U. S. Post here attended Shenandoah in full dress 18.

UPPER SANDUSKY.—OPERA HOUSE: The Agnes Wallace Villa co. in The World Against Her to a large and appreciative audience 14. J. S. Murphy in Inshavogue 20, large business.——ITEM: Manager Herman E. Stutz, who has gone to Chicago to attend college, has severed his connection with the Opera House here, and turned his lease over to Ralph H. Lime, who has already assumed the management. Mr. Lime is not inexperienced by any means, as he is the son of the old manager John W. Lime, of this city, who had control of the house for about twelve years. Mr. R. H. Lime intends to make his house one of the best. He will have the assistance of his father.

FINDLAY.—TURNER OPERA HOUSE: My Jack, a very interesting play was presented by an excellent co. 21. T. Aug. Anderson as the regular old tar, deserves special mention for a remarkable piece of character acting.——DAVIS OPERA HOUSE: Charles Gardner, the sweet singer, pleased his many Findlay admirers in Fatherland 18. Gorman Minstrels 19; house crowded to the roof.

FREMONT.—GRAND OPERA HOUSE: Gorman's Minstrels 13 to a good house. Charles A. Gardner 14; large audience.

MANSFIELD.—MEMORIAL OPERA HOUSE: The Melville Sisters week of 9 to good sized audiences.

LANCASTER.—CHESTNUT STREET THEATRE: Howard Wall's Comedy co. closed a successful week 14 in a very popular repertoire.

KENTON.—DICKSON'S GRAND OPERA HOUSE: George Adams' He, She, Him and Her 11 to a good house.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE: A Crazy Lot week of 16-21; small houses.

ZANESVILLE.—SCHULTZ' OPERA HOUSE: Herrmann delighted one of the largest audiences of the season 17.

IRONTON.—MASONIC OPERA HOUSE: Mme. Janauschek was greeted by a large and enthusiastic audience 14, when she appeared as Lady Macbeth. Frederick Bock, A. H. Steward and O. K. Barr were especially strong in their respective roles of Macbeth, Macduff and Malcom.

SANDUSKY.—RIEMILLER'S OPERA HOUSE: Gorman's Minstrels 12 to a large and well-pleased audience. The late Frank Frayne was booked for 14. Shamrock and Rose was produced by local talent 17 under auspices of Y. M. C. B. A. Alone in London 18 and Fast Mail 20.

XENIA.—OPERA HOUSE: George H. Adams' He, She, Him and Her co. 16 to a light house.——ITEM: John A. Sterling, who was manager of the Xenia Opera House for ten or fifteen years, died on Monday morning 16 of paralysis of the heart.

PORTSMOUTH.—GRAND OPERA HOUSE: Maud Granger 20; George H. Adams in He, She, Him and Her 23.

WASHINGTON C. H.—OPERA HOUSE: McKee Rankin's Runaway Wife co. to a large and well-pleased audience 13.

TROY.—OPERA HOUSE: New York Comedy co. week of 16 to good houses.

STEUBENVILLE.—CITY OPERA HOUSE: Ramage's Standard Theatre co. week ending 14 to poor business. Bristol's Equescurriculum 16-18 and matinee to good business.

PIQUA.—CONOVER'S OPERA HOUSE: He, She, Him, Her 12; fair business. John Fay Palmer in Monte Cristo 14; poorest house of the season. Struck Gas 18.

TOLEDO.—WHEELER OPERA HOUSE: Lewis Morrison's Faust delighted good houses 16-17. The scenery, mechanical and electrical effects were never equalled in this city.——PEOPLE'S: The Limited Mail packed the house week of 16-21. Miss Bindley leaves the co. for New York. She is to star next season.

AKRON.—ACADEMY OF MUSIC: Mattie Vickers 16 to a light house. George Staley in Royal Pass was greeted by a very fine house 11.

YOUNGSTOWN.—OPERA HOUSE: The Dark Secret co. 16, 17 to large audiences; very well pleased. Grimes' Cellar Door for the Elks' fifth annual benefit drew a crowded house. James B. Mackie's sayings and eccentric comedy evoked hearty laughter.

CANTON.—THE GRAND: Maud Granger in Inherited to fair business 16. The Parisian Folly co. to good business 16.——SCHAEFER'S OPERA HOUSE: Francesca Redding week of 9-14 in repertoire to fair business.

OKLAHOMA.

GUTHRIE.—MCKENNON OPERA HOUSE: Local talent, under the management of Mr. Charles Ellis, successfully presented the Streets of New York 5, 6. Audiences large and appreciative. Mr. Ellis has been giving a series of amateur entertainments here.——ITEMS: Much praise is due our local management. Manager Harry McKennon is popular and capable. He has fitted up the McKennon Opera House with adequate and expensive scenery, rendering it both convenient behind the scenes and effective in front of them. He proposes to excite such an interest in Guthrie as will insure our people, already theatrically inclined, the best cos. to be had. Their attention is called to the situation: a population here of 7,000, suitable and commodious stage arrangements, and a public only too anxious to acknowledge and attend first-class performances.

OREGON.

PORTLAND.—THE MARQUAM GRAND OPERA HOUSE: William J. Gilmore's Comic Opera co. in The Sea King 9-14 to good attendance. The co. is efficient in every particular and includes some notable artists, chief among whom are: E. E. Graham, Mark Smith, Elise Warren, Katie Guibert, and Mamie Cerbi, all of whom were unstintedly praised for their clever work the past week.——PARK THEATRE: Sybil Johnstone's Clemenceau Case 9-12 to aisleless houses. The performance was above reproach and some of the best people of Portland saw the play. Richards and Pringle's Georgia Minstrels colored) filled this theatre 13, 15. Billy Kersands carried everything before him. As a whole, the show was good.——CORDRAY'S NEW THEATRE: The Long Strike was profitably presented by the stock 9-15. James Devlin, who made his first appearance this week, divided the honors with Laura Alberta. The rest of the cast was satisfactory. The new features in the Specialty Hall were: S. E. Holsworth, lecturer; Charles and Carrie Moore, with educated dogs; Lillie Ward, violinist; Durand and Dee, song and dance artists, and Sherwood and Meredith, specialties.——STANDARD THEATRE: The reopening of this house 9 was a success in every sense, and business has been excellent. The "turns," by Rita Gardner, vocalist, Signor Erni, gymnastics; John Merritt, songs, Glenn and Stanley, musicalities; Kittie Burbe, soubrette-comic; Nora Martin, dances; Duffy and Shelton, comedy; Zoe, iron-jaw and flying ring performances; Netty Andes, singing; Burke Brothers, comicalities; Florence Clayton, balladist; Hoyt and Margeson, vocalists; and Paddy Hughes and Nellie Oxford, songs, dances, etc., augmented the attractiveness of the entertainment considerably.——ITEMS: A new vaudeville theatre, labeled the "Bella Union," opened here 14. John Moore, forerunner for Lew Johnson's Minstrels, and Mark Perum, ditto for the Gage-Keene co., alighted here 11. Beginning 16, the Park Theatre will hereafter be known as French's New Park Theatre, and is to be managed by E. E. French and co. E. E. French is well known throughout the Northwest for his very able managerial qualifications in connection with Cordray's Theatre here and at Seattle, and also as an actor in leading roles; and things look most auspicious for his new enterprise. The management will, your correspondent learns, conduct this house as a strong competitor against Cordray's, and, beginning 23, a competent stock co. is to be installed, in which, it is rumored, Esther Lyons, late of Cordray's, Portland, will essay the principal parts.—James E. Bangs, for some years associated with the Oregonian, of this city, as its very capable musical and dramatic critic, has retired from that paper.—Al. Hayman is due here between 16-21.—Gustavus Levick, late of Sybil Johnstone's Clemenceau Case co., left here 12 for New York to join William A. Brady's Two Shall Not Pass, in which he appears as Hector Greyson.——J. F. Cordray was over from Seattle during the past week.—Bernhardt is booked at the Marquam the latter part of this season.—The sale of seats for Marie Wainwright's engagement at the Marquam, 16-21, is large. The entire house for the first two nights has been sold.—Wade-Bowers co. 23.

PENNSYLVANIA.

HARRISBURG.—GRAND OPERA HOUSE: Lights and Shadows 12, 14. Co. good, including Nannie Palmer, Hattie Sheldon, Blanch Hayden and Frank Karrington. Carleton Opera co. 16 gave Claude Duval to only a fair house. Struck Gas 17, but an opera like Nanon or any other of the established favorites of this co. would have done better pecuniarily.

ALLENTOWN.—MUSIC HALL: Among the several attractions kindly offered the talents by Manager White editor Item annual benefit, they selected Siberia. This is one of the strongest drawing attractions that visits our city, and despite the very inclement weather the house was packed by the ushers' friends. The play was finely mounted and the co. throughout deserving of praise. The Music Hall ushers are a gentlemanly set of young men, and they are to be congratulated for the excellent treat they afforded their friends as well as for the

acceptable purse they each received from Manager Whitesell during the latter part of the performance.

UNIONTOWN.—GRAND OPERA HOUSE: Blue and Gray to fair business 11. Owing to labor troubles in this region Rose Hill's English Folly co. 14 failed to draw the usual house for variety cos. ——ITEM: Manager Hamersly and Mr. Healy have purchased A Soap Bubble and intend to put it on the road next season.

EASTON.—OPERA HOUSE: Jim the Penman presented by the Madison Square co. 9. Siberia to poor business 13.

BEAVER FALLS.—SIXTH AVENUE THEATRE: Maude Granger 11 to a large and fashionable audience. Thomas E. Shea opened week of 16 in Escaped from Sing Sing to a large audience.——OPERA HOUSE: Dark. The late Frank I. Frayne was booked for 19.

CARBONDALE.—OPERA HOUSE: Grimes' Cellar Door co. gave a good performance to a good sized audience 13. Dear Irish Boy co. 16 to a light house.

POTTSTOWN.—OPERA HOUSE: Lambeth's Scotch Choir 12 to fair business. Two of a Kind 16; moderate patronage. A Wife's Error 17; very unsatisfactory performance.

NORRISTOWN.—MUSIC HALL: Kate Castleton in Faust Up to Date to fair business 14.

SHARON.—CARVER OPERA HOUSE: Prof. D. M. Bistel's Educated Horses 13, 14 to fair business.

SHAMOKIN.—G. A. R. OPERA HOUSE: Blue Grass to light business 17. Performance satisfactory.

MONONGAHELA CITY.—GAMBLE'S OPERA HOUSE: Dark.——ITEM: We hope to soon have some good amusements. Money will be pleanty as the strike of the miners is over and they are receiving the highest price ever paid. This is a good town for good attractions.

OIL CITY.—OPERA HOUSE: The County Fair pleased a large audience 13. Mora drew packed houses week of 16

WILLIAMSPORT.—ACADEMY OF MUSIC: MacLean and Prescott in Cleopatra 12 to a large and fashionable audience. Cleveland's Colored Minstrels 17 to a good-sized and enthusiastic audience; specialties good. Sol Smith Russell in A Poor Relation 17 to good business and a delighted audience. Mr. Russell received an ovation.

TYRONE.—CONRAD'S OPERA HOUSE: Running Wild to good business 10.

READING.—GRAND OPERA HOUSE: The Cattle King was well presented to a good house 13.——ACADEMY OF MUSIC: W. T. Carleton's Opera co., with Jennie Winston in the title role in Queen's Lace Handkerchief, Clande Duval and Nanon 12-14 to good business. The performances were first-class. An Irish Arab was well presented to a fair house 17.

NEW CASTLE.—OPERA HOUSE: A Royal Pass to fair business 17. Grimes' Cellar Door to a good-sized audience 18. Performance satisfactory.

MEADVILLE.—ACADEMY OF MUSIC: The County Fair 11, 12 was very successful; good audiences being in attendance on both evenings. The Tin Soldier did good business 14. The New Orleans University Singers 16; good concert to a small audience.——ITEM: Miss Bates and Thomas McGrath, the Abigail Prue and Otis Skinner of The County Fair, left the co. here to assume the same characters with the other County Fair co. at St. Louis 21. Their places were taken by Miss Leroy and Frank Carnier.

YORK.—OPERA HOUSE: McKenna's Flirtation 14 to a good and well-pleased house. The Blue and the Gray 17 to a fair house.——ITEMS: Miss Barry, the seventeen-year old daughter of Mr. Barry of McKenna's Flirtation co., accompanied the co. in this city, and while here she was taken ill with pneumonia at the Metzel House. Her mother is here with her. Her condition at present is very precarious. She is receiving every attention possible. The work of obtaining the charter members of the proposed branch lodge of Elks, is progressing finely. There is but little doubt of its ultimate success.

JOHNSTOWN.—ADAIR'S OPERA HOUSE: The Blue and Gray gave a very satisfactory performance to a small audience 13. Running Wild 20; Our Maindy 21; Mattie Vickers 24.——JOHNSTOWN THEATRE: This house continues to draw crowded houses both afternoon and evening. The new faces this week are Frank Venley, Smith Brothers, Joe Crawford, Raynor and West, Donovan and Dubois.——ITEMS: Lottie Williams, the sprightly soubrette of The Blue and Gray co, will star next season in a comedy-drama called New York Day by Day. J. W. Campbell, manager for Mattie Vickers, is in the city making arrangements for the appearance of his star 24.

WILKESBARRE.—MUSIC HALL: Julia Marlowe in Twelfth Night 17 (benefit Wilkesbarre Lodge B. P. O. E.) to S. R. O. Performance satisfactory. Sol Smith Russell in A Poor Relation 16-18 to large business. At the end of the first act, in response to enthusiastic calls, Mr. Russell came before the curtain and in one of his humorous little speeches thanked the audience for their cordial greeting and assured them that it was always a pleasure for him to visit Wilkesbarre.——ITEMS: Manager John S. Ely, of Uniontown, is visiting friends and relatives here.—Sol Smith Russell was the guest of George P. Loomis, who is well known in amateur theatrical circles.

BETHLEHEM.—OPERA HOUSE: The Baldwin Comedy co., with E. M. Crane and Etta Reed in the leading roles, opened 16 to successful business. The repertoire for the week includes: The Diamond Mystery, State's Evidence (Queen's Evidence localized), Kidnapped (Pique), The Two Orphans, East Lynne, Ten Nights in a Barroom and Lynwood.——ITEMS: Gordon McDowell joined the Baldwin co. here 16.—H. Anstie D'Arcy was in town 18 in the interest of Lost in New York. Edwin Parrish is at home, ill with the grippe.

GREENSBURG.—LOMISON THEATRE: The Rose Hill Folly co. to a large house 13. A successful musical entertainment was given 14 by local talent for the benefit of the City Fire Department, under the management of R. V. Curren. The performance was quite meritorious.

PLYMOUTH.—OPERA HOUSE: James Riley in Broom-Maker 18 (return date) to good business.——About one hundred persons from this place, including your correspondent, witnessed Miss Marlowe's performance in Twelfth Night at Wilkesbarre 17.

ERIE.—PARK OPERA HOUSE: Russell's Comedians in Miss McGinty to large business 11. Mattie Vickers in Edelweiss to good business 13. The County Fair co. No. 2 to S. R. O., 16, 17.——ITEM: The eighteenth anniversary of the completion of the Park Opera House occurred 17. Handsome souvenirs were given to all the ladies.

SCRANTON.—ACADEMY OF MUSIC: Jim the Penman 12 to fair business. Cleveland's Colored Minstrels 14 to large business. Julia Marlowe 16 in Twelfth Night to good business. Hanlon's Fantasma 18, 19 to fair business.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE: Blue and Gray 14 to a good house. Grimes' Cellar Door 16; packed house.

BRADFORD.—WAGNER OPERA HOUSE: Fay Templeton 12; unsatisfactory performance to good house. Evangeline 17; fine audience.

RHODE ISLAND.

PROVIDENCE.—THE PROVIDENCE: The Still Alarm opened for a week 16 and is doing a very good business. Mr. Lacy is the same painstaking actor as ever, and is assisted by an excellent co. J. M. Hill's new co. in Ship Ahoy 24.——THE GAIETY: Old Jed Prouty and the rest of his "Maine folks" opened 16. The house is sold entire for the week and not even standing room can be had after eight o'clock. The Hustler 23-28.

WOONSOCKET.—OPERA HOUSE: Charles T. Ellis in Casper the Yodler to a fine house 16.

SOUTH CAROLINA.

CAMDEN.—OPERA HOUSE: Fitzpatrick's Spectacular co. in Rip Van Winkle 12 and Uncle Tom's Cabin 13 to deservedly poor business.

CHARLESTON.—ACADEMY OF MUSIC: Fitzpatrick's Rip Van Winkle including the Graham Children 16 to a small house. Frank Mayo in Davy Crockett 18 to fair business. Adele Frost 20, 21 and matinee in Ingomar, Virginius and Pygmalion and Galatea to light houses.——GRAND OPERA HOUSE: The Sandford Girls' Orchestra and the Imperial Japanese week of 16 to light business.

TENNESSEE.

NASHVILLE.—THE VENDOME: Cora Tanner, supported by a strong co., presented The Refugee's Daughter to good houses 15-18. House dark 19-21. Corsair 21-23 and Frank Mayo 24, 25.——THE MASONIC: The attendance has improved this week, and Miss Warren naturally feels encouraged. Enoch Arden, Kathleen Mavourneen, East Lynne, Rip Van Winkle, My Partner and Camille is the bill announced this week.——ITEMS: Cora Tanner closes her season at Memphis Saturday night, and co. will return to New York direct. Colonel William E. Sinn, manager for Miss Tanner, is here with the co. He tells me this is his first visit to Nashville in thirty years, when he used to come here regularly as the traveling salesman for a large tobacco manufacturing firm. He is well acquainted with many of the old merchants of the town, and has been busy since he arrived, renewing old acquaintances and viewing the many changes that have taken place in thirty years' time. He contracted a severe cold in Kansas City and has decided to go to Florida for a short rest. Miss Tanner, his wife, will join him after the Memphis engagement.—The dramatic season is drawing rapidly to a close.—Manager Milsom is a little improved, but is still confined to his house.

MEMPHIS.—THE GRAND: Maggie Mitchell did a good business 12-14. Miss Mitchell had not been in this city for twelve years. She had a brother who lived here for many years. Rosina Vokes presented My Milliner's Bill and The Circus Rider to a good house 15. Between the two pieces Courtney Thorpe delighted the audience by reading two selections, "The Last Good Night" and "George Washington and His Little Hatchet." The impression this co. made here eighteen months ago was strengthened.——THE MEMPHIS: Mattie Goodrich presented Golden Gulch during the week of 16-21 to good business. One of the Bravest 23-28.

CLARKSVILLE.—ELDER'S OPERA HOUSE: Robert Downing in The Gladiator to good business 10. Abbie Carrington Concert co. to light business 14. Georgie Hamlin's Comedy co. 16, 17 to poor business.

TEXAS.

GALVESTON.—TREMONT OPERA HOUSE: John L. Sullivan in Honest Hearts and Willing Hands did an immense business 9, 10. The support was capable.——ITEMS: The season is drawing to a close and Treasurer Walker is actively engaged in preparing for his annual benefit, which event takes place April 2, and promises to be a hummer, as usual. Katie Putnam in Love Finds a Way is the attraction reserved for the occasion.—Duncan B. Harrison, who has been quite ill lately, left his co. here and proceeded to his home in New York. He was unable to appear during the engagement. The many friends of Adelaide Prince note with pleasure her recent success in The Prodigal Son. Mrs. Prince is a society favorite of this city, and her course is watched with interest by her admirers here.—The Messrs. Sullivan, Harrison and Barnett started the Walker benefit ball by purchasing three gallery seats at $10 each.

HOUSTON.—OPERA HOUSE: The Corsair 2, 3, with matinee to fair business. One of the Bravest 7 for the benefit of local firemen to a good house. The Clemenceau Case 5, 6. Honest Hearts and Willing Hands 11, 12 to the largest house of the season first night and satisfactory business next.

TAYLOR.—OPERA HOUSE: Clemenceau Case, with Laura Biggar as Iza, to a good house 21.

DALLAS.—OPERA HOUSE: One of the Bravest with a good co. 13, 14 to top-heavy houses.

FORT WORTH.—GREENWALL'S OPERA HOUSE: The Clemenceau Case, with Laura Biggar as Iza, was presented for the first time 14 to a packed house.

WACO.—GARLAND OPERA HOUSE: One of the Bravest 12 to good business. William Cronin as Mrs. Grogan was repeatedly encored. His impersonation of an old Irish virago was the best seen here in years. Clemenceau Case, with Laura Biggar as Iza, 13 to a packed house.

SAN ANTONIO.—GRAND OPERA HOUSE: One of the Bravest had a very successful engagement 8. Clemenceau Case, with Laura Biggar as Iza, to large business 9, 10. Caste was presented 11 by members of the Jennie Calef co., assisted by local amateurs, to a fair house. John L. Sullivan and Duncan B. Harrison co. opened to a large house 13.——ITEMS: Augustin Daly should get some points from Jennie Calef in regard to Caste, for instance, introducing a whistling solo in the first act, and sundry specialties through the others.

SHERMAN.—OPERA HOUSE: J. G. Stultz, supported by May Clark and co., to fair houses 9, 10. Bill Nye to S. R. O. 14. Professor Gentry's trained dogs and ponies to packed houses 18, 19.

UTAH.

OGDEN.—THE GRAND: The Home Dramatic co. of Salt Lake presented Confusion to a good house 10. E. D. Staff's co. presented A Barrel of Money to a good house 12. I. Z. Little in The World and Golden Gulch 13, 14 did a fair business. The Bostonians are booked for 20 and will have a packed house at advanced prices.

SALT LAKE CITY.—SALT LAKE THEATRE: Stanley's lecture 9 packed the house from pit to dome, the receipts being over $1,500. The audience was attentive and seemed well pleased. A Barrel of Money drew a good house 11, a lighter one 12, and an exceedingly small matinee 13. Wonderland has been drawing good houses during the past week. Their "theatorium" gives a very good specialty performance.——ITEM: The Franklin Avenue Theatre is still running, and presenting Jack the Ripper.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE: Leland T. Powers 18, under auspices of Y. M. C. A., in readings from The Rivals to a large and enthusiastic audience.

VIRGINIA.

PETERSBURG.—ACADEMY OF MUSIC: Brass Monkey to the largest audience of the season 11.

LYNCHBURG.—OPERA HOUSE: Fat Men's Club 11, as usual, drew a large and enthusiastic audience. Noss Family 14. Specialties very good.

RICHMOND.—RICHMOND THEATRE: The Noss Comedy co. played to small houses 16, 17. Rose Hill's Folly co. opened a two-nights engagement 18 to a full house; but few ladies were in the audience. Mrs. Gen. Tom Thumb next.——MOZART ACADEMY OF MUSIC: A Brass Monkey 12; good house. The Fat Men's Club to fair business 16-18. Jefferson and Florence next.

WASHINGTON.

SEATTLE.—OPERA HOUSE: Corinne 9, 10 and matinee to good houses. Ole Olsen 13, 14. The Gilmore Opera co. in Sea King 18, 19.——CORDRAY'S THEATRE: The Convict's Daughter was presented week of 9. Miss Lane being still unable to leave her room, Belle Inman, of Cordray's Portland co., assumed the role of Adrienne. Mr. Clements as Jean Renaud was very good.——CORDRAY'S AUDITORIUM: Stanley and Mason, Conchita, Marillus Brothers, Lang's Comiques, etc.

WEST VIRGINIA.

PARKERSBURG.—ACADEMY OF MUSIC: Maud Granger in Inherited 17 to a large and *elite* audience. It is a pleasure, indeed, to witness such a performance as was presented by Miss Granger and her excellent co.

WHEELING.—OPERA HOUSE: Maud Granger 13, 14; very good support and fair business. Herrmann 16; packed house and delighted audience.——GRAND OPERA HOUSE: Kindergarden 12-14; splendid business. Gus Hill's Novelties 17, 18; several new features; business excellent.——ITEM: Matt H. McNabb will be advance agent for the Kindergarden for the rest of this season.

WISCONSIN.

MILWAUKEE.—DAVIDSON: Rhea in Josephine, Empress of the French, 12-14 to fair business. The piece does not satisfy the majority of theatregoers, the ending being particularly unsatisfactory. The co. is a satisfactory one. Next, Francis Wilson 21, week.——ACADEMY: Two Old Cronies 15 to top-heavy houses. The co. gave satisfaction, the musical part being especially well taken care of. Frank M. Wills is very amusing as the Professor. Julia Mackey is possessed of a beautiful contralto voice, which she uses well. She received deserved applause. Al. Bellman sang several numbers that were enthusiastically received.——STANDARD: Sam T. Jack's Creole Burlesque co. played to large houses week of 16. The performance is a good one of its kind and was well received.——ITEMS: Frank M. Wills has disposed of his interest in Two Old Cronies to W. C. Anderson, and will star in a new piece, next season, called Wait 'till the Clouds Roll By.—Prof. Chandler, of the Davidson orchestra, has accepted a brief engagement as leader with the Muenchener co.—Several changes have taken place the past week in the executive force at the Davidson. Curt. M. Treat, business-manager and press agent, has resigned, and will engage in the real estate business. Treasurer "Billy" Jones, the lilliputian of the box-office, has also tendered his resignation, and will be succeeded at the window by L. J. Rodriguez.—Prof. Ike Kingsbury, who has been in advance of the Vaidis Sisters' comb., is spending a few weeks with us.—Managers Miller and Nicolai are negotiating for a license of the People's Theatre, and if successful will remodel the house and run it as a first-class vaudeville house.—Oliver Byron has prolonged his season one week and will play a return engagement at the Bijou week of 23 in Across the Continent.

MADISON.—FULLER OPERA HOUSE: Rhea in Josephine, Empress of the French, to a fashionable audience 21. The S. R. O. sign was displayed early in the evening. The performance was most artistic, William Harris as Napoleon sharing the honors with the star. Jarbeau in Starlight to fair business 22. Two Old Cronies played a return engagement 23 to a good house.——ITEMS: The announcement of Rhea's appearance was the beginning of a new evil here, viz.: ticket speculation. The business was probably nipped in the bud, it is hoped, as the enterprising gentlemen did not dispose of all their stock at a profit.—Mr. Frank M. Wills, the Professor of the Two Old Cronies, has sold his interest in that organization.

WEST SUPERIOR.—GRAND OPERA HOUSE: Natural Gas drew a good house 13, 14. Pat Rooney had a large audience 15.——ITEM: West Superior is one of the very best one-night stands in the Northwest.

LA CROSSE.—THEATRE: Vernona Jarbeau to a fair house 16. Natural Gas packed the house 18 and delighted everybody.

FOND DU LAC.—CRESCENT OPERA HOUSE: Under the Gaslight co. 6 to a good house. After Twenty Years 11, under the direction of the author, John Crittenden Webb, to a light house. "Adrien," a spiritualistic medium, 13 to a fair house.

SHEBOYGAN.—OPERA HOUSE: The Muenchener German Dramatic co. appeared in Der Herrgottschnitzer von Ammergau 13 and played to standing room, the house having been entirely sold out long before the co. arrived here. This is the original Muenchener co. which played under Gustave Amberg's management at the Thalia Theatre, New York.

RACINE.—BELLE CITY OPERA HOUSE: Rhea and an excellent co. presented Josephine, Empress of the French, to a large and well-pleased audience 9. Peck and Fursman's Uncle Tom's Cabin co. to fair business 12. Muenchener Dramatic co. in The Crucifix Carver of Ammergau, giving one of the finest performances of the season to a good-sized audience 14.

CANADA.

HAMILTON.—GRAND OPERA HOUSE: The house has been dark for the past two weeks. This week local attractions are filling up the time. Hands Across the Sea was again booked for 20, 21, but cancelled. This makes the third time this co. has been booked and cancelled this season.——THE PEOPLE'S THEATRE: Good business continues, and attractive performances are given.

WINNIPEG.—PRINCESS' OPERA HOUSE: Hyer Sisters to good business 13, 14. Ignatius Donnelly 17, 18.

MONTREAL.—ACADEMY OF MUSIC: Aronson's Casino Opera co. in Poor Jonathan to good business week of 16-21. The principals were well received, and are great favorites with Montrealers. The Academy closes for Holy Week, and reopens Easter Monday with Aunt Jack, which made such a hit here at the beginning of the season.——THEATRE ROYAL: N. S. Wood in Out in the Streets and the Boy Scout week of 16 to big business.

TORONTO.—GRAND OPERA HOUSE: Hands Across the Sea 9-14 drew good houses. Agnes Huntington in Paul Jones 11-16.——ACADEMY OF MUSIC: Little Puck delighted a large house week of 9. This was Mr. Daniels' first appearance in Toronto, and he created a very favorable impression. House dark week of 16. Poor Jonathan week of 23-28.——TORONTO OPERA HOUSE: N. S. Wood to large houses nightly week of 9-14. After Dark week of 16-21.——ITEMS: Ted Marks, in advance of Shenandoah, was here 14, 15. C. H. Garwood, of the Whitney Circuit, was in town 17. Cyrene, the dansetise, is at Robinson's Musee this week. This place of amusement is doing an unusually large business.

Received too late for classification.

BOSTON.

Aunt Jack and A Man of the World opened to large business at the Globe 23. Joseph Haworth is receiving an unusually enthusiastic welcome and making an emphatic hit in two dissimilar characters. The engagement of Joseph Murphy in Shaun Rhue and Kerry Gow 16-21 was successful throughout.

Dr. Bill closes its fortnight's engagement at the Tremont 26. Isabelle Evesson retired from the cast 21 and Isabella Coe joined the co. on that date. The great hit of the piece is the dancing of Louise Allen.

A Brass Monkey opened a week's engagement at the Boston 23. It will be followed by A Midnight Bell, the first performance of which, 30, will be for the annual benefit of Acting Manager Harry A. McGlenen.

Blue Jeans concludes its three weeks' engagement at the Lollis Street 26. The piece has made a substantial hit here and might well have been continued for a protracted run.

At the Park Ship Ahoy finishes the longest run of any opera given in Boston since the Mikado, 28. The houses have been uniformly large since the first night, and the individual members of the cast have made emphatic personal hits. The gentlemen of the co. were tendered a reception by the Boston Press Club at their rooms afternoon of 20.

Sunlight and Shadow and A Cup of Tea are to give way to New Lamps for Old at the Museum 30. The following is to be the cast: Edwin Honeyton, Charles Barron; Algernon Postlewaithe, E. L. Davenport; Buster, George W. Wilson; Jenkins, C. S. Abbe; Octavia Postlewaithe, Annie M. Clarke; Elvira Honeyton, Emma V. Sheridan; Jemima, Miriam O'Leary. The Open Gate will be the curtain raiser played by the same cast as at the benefit of Annie M. Clarke March 30.

Peck's Bad Boy opened a week's engagement at the Grand Opera House 23. The attendance was large and the specialties were well received. McKee Rankin closed a fair week 21.

Daniel Boone is the bill at the Howard Athenæum, where the Lily Clay Colossal Gaiety co. played an unusually successful engagement week of 16-21.

William H. Crane, who follows Blue Jeans at the Hollis Street 30, is resting during Holy Week. The comedian is spending his vacation at Old Point Comfort.

The annual benefit of Charles Barron is to take place at the Museum 28. A Celebrated Case will be played by the full stock co. on that occasion.

For Easter week Proctor and Mansfield have made arrangements for a special production of Ours. The piece will be staged by H. M. Pitt and Helen Bancroft. Wright Huntington and Thomas Webber will be the leading members of the cast. The piece was last done here at the Museum in April, 1883.

Richard Mansfield in Beau Brummel is an early attraction at the Globe, and Francis Wilson will play a return engagement in The Merry Monarch at that theatre during the Spring.

Charles T. Rich, the popular acting manager of the Hollis Street, has prepared a strong bill for his benefit concert 29, many of the volunteering artists coming on from New York for that occasion. The benefit of John Prior, Thomas Gerraughty and Jerry Donovan, the stage manager, advertising agent and doorkeeper of the Park, respectively, will take a benefit at that theatre that night.

Charles A. Metcalf, the press agent of the Park, has resigned his position to travel with the Ship Ahoy co. His place is to be filled by G. H. Richards, of the Boston Globe.

The principal members of the Peck's Bad Boy co. have been re-engaged by George W. Heath for next season, when they will be seen in a new farce-comedy which is being written to fit their characteristics.

Two new theatres have appeared "on paper" during the week: a small house in which Rich and Harris propose to put a permanent minstrel co., headed by George Thatcher, and a theatre in the Back Bay district of the city.

Upon concluding its run at the Park, Ship Ahoy will be played through New England on one-night stands until June 1, but in that time will not go west of Hartford.

George Bowers, the manager of Daniel Frohman's Charity Ball co., reports a succession of good houses wherever the co. has been seen. The large business which was done in the West has been repeated throughout New England, and after playing one-night stands for another fortnight the company will appear in Montreal week of April 24-28. A large party of the Boston friends of Mr. Bowers attended the performance at Chelsea 21.

After Dr. Bill the Tremont will be devoted to comic opera for a short season. Marie Tempest, supported by Duff's co., will be seen in Carmen and Dorothy, and will be followed by the Casino co. in Poor Jonathan.

BROOKLYN.

The Hanlon-Volter Martinetti co. drew Brooklyn lovers of pantomime to the Park Theatre week of 9, the gymnastic feats of the women being a decided novelty and winning applause. George Thatcher's Minstrels 23-28; Richard Mansfield in Beau Brummell Easter week.

Holmes' Star Theatre was crowded at every performance week ending 21, the attraction being Lost in New York, with Lottie Alter in the leading part. Jim the Penman week ending 28.

The Grand Opera House had Frank Daniels in Little Puck 16-21. Mrs. McKee Rankin and Kate Claxton in Cruel London week of 23.

Messrs. Hyde and Behman presented a co. of specialists 16-21, including Helene Mora, John Le Clair, La Petit Freddie, the St. Felix Sisters, Weston Brothers and others. An excellent programme is offered week of 23-28.

Theodore Reichman will give a song recital at Historical Hall Thursday evening, March 26, assisted by the violinist, Franz Nikpez.

BROOKLYN, E. D.

James O'Neill in The Dead Heart and Monte Cristo drew crowded houses at the Amphion week of 16-21. Roland Reed in Lend Me Your Wife week of 23-28.

Mr. and Mrs. Kendal in repertoire did a very large business at the Lee Avenue Academy week of 16-21. Annie Pixley week of 23-28.

The Private Secretary did an excellent business at the Novelty week of 16-21; good co. Uncle Tom's Cabin 23-28.

Vaudis' Sisters' Specialty co. drew crowded houses week of 16-21 at the Grand Theatre. Tom Connor's Athletic and Specialty co. 23-28.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them so as to reach us Friday.

DRAMATIC COMPANIES.

AFTER DARK (W. A. Brady's): Montreal, P. Q., March 21-28, New York city 30-April 4.

A PARLOR MATCH: West Superior, Wis., March 28, Duluth, Minn., 30, 31, Stillwater April 1, LaCrosse, Wis., 2, Madison 3, Racine 4, Milwaukee 5, Kalamazoo, Mich., 6, Grand Rapids 7, 8.

AMBERG DRAMATIC: Chicago, Ill., March 14-28, St. Louis, Mo., 29-April 4.

ALL THE COMFORTS OF HOME: N. Y. city Feb. 29—indefinite.

A PAIR OF JACKS: Hoboken, N. J., March 22-25, Paterson 26-28, Philadelphia, Pa., 30-April 4.

ANNIE PIXLEY: Brooklyn, E. D., March 21-28.

A SOCIAL SESSION: Salt Lake City, Utah, March 25, Park City 26, Ogden 27, Winnemucca, Nev., 28, Virginia City 29, Carson City 30, Grass Valley, Cal., April 2, Sacramento 3, 4.

A. M. PALMER'S: Brooklyn, N. Y., March 23-28.

AFTER TWENTY YEARS: Kansas City, Mo., March 21-26.

A TEXAS STEER: San Francisco, Cal., March 21-April 11.

A CRAZY LOT: Ravenna, O., March 25, Norwalk 27, Tiffin 27, Defiance 30.

AROUND THE WORLD IN EIGHTY DAYS (Fleming): Salamanca, N. Y., March 25, Bradford, Pa., 26, Jamestown, N. Y., 27, Erie, Pa., 28, Franklin April 2.

ALL THE COMFORTS OF HOME: Salt Lake City, Utah, March 26, 27, Ogden 28, Denver, Col., 30-April 4.

ANNIE WARD TIFFANY: Chicago, Ill., March 22-28, Detroit, Mich., 30-April 4, Toronto, Ont., 6-11.

ALVIN JOSLIN: St. Louis, Mich., March 25, Bay City 26, Saginaw 27, Port Huron 28.

AIDEN BENEDICT: Boone, Ia., March 25, Fort Dodge 26, Algona 27, Sioux Falls, S. Dakota, 28, Huron 29, Aberdeen 31, Jamestown, N. D., April 1, Fargo 2, Grand Forks 3, Grafton 4, Winnipeg, Man., 6, 7, Crookston 8, Morehead 9, Brainerd 10.

ARIZONA JOE: Newark, N. J., March 24-28.

AUNT JACK: Boston, Mass., March 23-28, Montreal, P. Q., 28-April 4.

A BARREL OF MONEY: Denver, Col., March 23-28, Cheyenne, Wyo., 30, Kearney, Neb., April 1, Hastings 2, Grand Island 3.

ALONE IN LONDON: Chicago, Ill., March 22-April 4.

A FAIR REBEL: Buffalo, N. Y., March 24-28, Wilkesbarre, Pa., 30, Scranton 31, Hazleton April 1, Mauch Chunk 2, Allentown 4, Philadelphia 6-11.

BLUEBEARD, JR.: St. Louis, Mo., March 23-28, Kansas City 30-April 4.

BLUE JEANS: Boston, Mass., March 9-28.

BARRETT-LIVINGSTONE: Houston, Tex., Jan. 19—indefinite.

BROWNE THEATRE: Alpena, Mich., March 30-April 4.

BUNCH OF KEYS (Bothner's): Chicago, Ill., 22-28, Toledo, O., 30-April 4.

BLUE GRASS: Brooklyn, E. D., March 30-April 4.

BOTTOM OF THE SEA: Paterson, N. J., March 25, Hoboken 26-28.

BALDWIN COMEDY: Steubenville, O., March 30-April 4.

BALDWIN-MELVILLE: Fort Smith, Ark., March 30-April 4.

BRASS MONKEY: Boston, Mass., March 23-28, Philadelphia, Pa., 30-April 4, Jersey City, N. J., 6-11.

BENNETT COMEDY: Pittsburg, Pa., March 23-28, New Castle 30-April 4, Kane 6-8.

COUNTY FAIR (No. 2): Reading, Pa., March 25, 26, Allentown 27, 28, Wilmington, Del., 30, 31, Lancaster, Pa., April 1, 2, Altoona 3, 4, Pittsburg 6-11.

COUNTY FAIR (Jefferson's): Kansas City, Mo., March 23-28.

CASEY'S TROUBLES: St. Charles, Mo., March 29, Mt. Vernon, Ill., 30, Centralia 31, Pana April 1, Mattoon 2, Charleston 3, Danville 4, Canton 7, Fort Madison, Ia., 8, Ottumwa 9, Oskaloosa 10.

CLEMENCEAU CASE: Brooklyn, N. Y., March 27-28.

CHARLES E. VERNER: Pittsburg, Pa., March 30-April 4, Cincinnati, O., 5-11.

CORSAIR: Nashville, Tenn., March 25.

CLEMENCEAU CASE (Sybil Johnstone): Seattle Wash., March 25, 26, Tacoma 27, 28, Spokane Falls 30, 31, Anaconda, Mont., April 1, Butte 2-4, Helena 6, 7, Bozeman 8, Fargo, N. Dak., 11.

CLEMENCEAU CASE (Laura Biggar): New Orleans, La., March 29-April 4.

CUTLER COMEDY: Griswold, Ia., March 25.

CRYSTAL SLIPPER: Chicago, Ill., March 16-28, Minneapolis, Minn., 30-April 4, St. Paul 6-11.

CHARLES T. ELLIS: Boston, Mass., March 23-28.

CHICAGO COMEDY (Anderson's): Bedford, Ind., March 23-28, Linton 30-April 4, Sullivan 6-11.

C. A. GARDNER: Canton, O., March 25, Mansfield 26, Springfield 27, Dayton 28, Columbus 29-April 4, Cincinnati 5-11.

COUNTY FAIR (Neil Burgess): New York city, Sept 4—indefinite.

DEVIL'S MINE: Manchester, N. H., March 25, Haverhill, Mass., 28, Brockton 30, New Bedford 31, Taunton April 1, Salem 2, Cohoes, N. Y., 4.

DANIEL BOONE: Boston, Mass., March 23-28, New York city 30-April 4, Brooklyn, E. D., 6-11.

DARK SECRET: St. Louis, Mo., March 23-26.

DANIEL SULLY: Tacoma, Wash., March 2-4.

DR. BILL: Boston, Mass., March 21-26.

EDWIN STUART: Sedalia, Mo., March 23-28.

E. H. SOTHERN: Pittsburg, Pa., March 30-April 4, Toronto, Ont., 6-8.

EVANGELINE: Rome, N. Y., March 25, Syracuse 26, Gloversville 30, Johnstown 31, Schenectady April 1, Troy 2-4.

EZRA KENDALL: Alexandria, Va., March 25, Annapolis, Md., 26, Wilmington, Del., 27, Paterson, N. J., 30-April 1.
EUNICE GOODRICH: Leavenworth, Kans., March 27-28, Winfield 30-April 4, Arkansas City 6-11.
EDWIN ARDEN: Greensburg, Pa., March 25, McKeesport 26, Zanesville, O., 27, 28, Cincinnati 29-April 4.
EFFIE ELLSLER: Winfield, Kans., March 25, Wellington 26, Wichita 27, 28, Denver, Col., April 4, Colorado Springs 6, Pueblo 7, 8, Salida 9, Leadville 10, Aspen 11.
FAST MAIL: Springfield, O., March 27, Dayton 28, Lima 27, Mt. Vernon 28, Canton 30, Alliance 31, Massillon April 1, Wooster 2, Bucyrus 3, Upper Sandusky 4, Detroit, Mich., 6-11.
FORBUSH'S FOUNDLING: Green's Landing, Me., March 25, 26.
FERGUSON AND MACK: Pittsburg, Pa., March 23-28, Altoona 30, Harrisburg 31, Allentown April 1, Scranton 2, Wilkesbarre 3, Reading 6, Pottsville 7.
FAT MEN'S CLUB: Washington, D. C., March 30-April 4, Yonkers, N. Y., 6, Newburg 7, Poughkeepsie 8, Kingstown 9, Pittsfield, Mass., 10.
FALL OF ATLANTA: Pittsburg, Pa., March 23-28.
FRANK DANIELS: New York city March 23-28, Philadelphia, Pa., 30-April 4.
FANNY DAVENPORT: Buffalo, N. Y., March 25, New York city 30-April 4.
FRANK S. DAVIDSON: Franklin, O., March 25, Liberty, Ind., 26-28.
FAKIRESSA (Hanlon's): Allentown, Pa., March 30, 31, Bethlehem April 1, 2, Easton 3, 4, Bridgeport, Conn., 6, 7.
GEO. C. STALEY (A Royal Pass): Chicago, Ill., March 23-April 4, St. Louis, Mo., 5-11.
GRAY-STEPHENS: Brooklyn, E. D., March 23-28, Brooklyn, N. Y., 30-April 4.
GRIMS' CELLAR DOOR: Cincinnati, O., March 23-28.
GAIETY THEATRE: Eldon, Ia., March 23-28.
GIFFORD COMEDY: Marceline, Mo., March 23-28, Carrollton 30-April 4, Brunswick 6-11.
GO-WOG-GO MOHAWK: Chicago, Ill., March 23-28, Grand Rapids, Mich., 30-April 4.
GERMAN LILLIPUTIANS: St. Louis, Mo., March 22-28, Milwaukee, Wis., 29-April 11.
HOUSE HEARTS AND WILLING HANDS: Fort Worth, Tex., March 25, 26, Dennison 27, Tyler 28, Hot Springs, Ark., 30, Little Rock 31, April 1.
HOLDEN COMEDY: St. Joseph, Mo., March 23-28.
HE, SHE, HIM, HER: Lancaster, O., March 25, Newark 26, New Philadelphia 27, Warren 28, Leetonia April 1, New Lisbon 2, Salem 3, Alliance 4, Wellsville 6, Steubenville 7, East Liverpool 8, Rochester, Pa., 9, New Castle 10, Beaver Falls 11.
HESSHAW AND TEN BROECK: Philadelphia, Pa., March 23-28.
HENRY E. DIXEY: Syracuse, N. Y., March 25, Oswego 26, Rochester 27, 28, Toronto, Ont., 30-April 4.
HILARITY: Chicago, Ill., March 22-28.
IRISH CORPORAL: St. Louis, Mo., March 22-28, Springfield, Ill., 30.
IDA VAN CORTLAND: Manistee, Mich., March 30-April 4, Muskegon 6-11.
IRISH LUCK: Waterbury, Conn., March 23-28.
ISHAWOOAH: Muncie, Ind., March 26, Frankfort 27, Logansport 28, Chicago, Ill., 30-April 4.
J. H. HUNTLEY: Meridian, Miss., March 23-28.
JIM, THE PENMAN: Brooklyn, N. Y., March 26-28, Philadelphia, Pa., 30-April 4.
J. D. CLIFTON: Hartford, Conn., March 23-28.
JULIA MARLOWE: Philadelphia, Pa., March 23-April 4, Chicago, Ill., 6-18.
JESSE MILLS: Owen Sound, Ont., March 23-28.
JOSEPHINE CAMERON: Albany, N. Y., April 2-4.
JOHN DILLON: Missoula, Mont., March 25, No. Yakahoma, Wash., 27, Ellingsburg 28, Seattle 30, 31, Fair Haven April 1, Port Townsend 2, Olympia 3-4.
JAMES O'NEILL: New York city March 30-April 25.
JARBEAU COMEDY: Cedar Rapids, Ia., March 26.
JEFFERSON-FLORENCE: Wilmington, Del., March 25, Scranton, Pa., 26, Wilkesbarre 27, Trenton, N. J., 28.
JOSEPH MURPHY: Baltimore, Md., March 30-April 4, Philadelphia, Pa., 6-11.
JANAUSCHEK: Padiucah, Ky., March 25, Louisville 30-April 1, Lexington 2, Maysville 3, Chillicothe, O., 4, Circleville 5, Portsmouth 7.
J. K. EMMET: Philadelphia, Pa., March 30-April 4.
J. H. WALLICK: Philadelphia, Pa., March 23-28.
KEEP IT DARK: Baltimore, Md., March 23-28.
KATANKA: Denver, Col., March 23-28, Salt Lake City, Utah, 30-April 4.
KATIE PUTNAM: New Orleans, La., March 23-28, Lake Charles 29, Vermont 30, Galveston, Tex., 31-April 2, Houston 3, 4, Columbus 4.
KATE EMMETT: Milwaukee, Wis., March 29-April 4.
KITTIE RHOADES: Rondout, N. Y., March 23-28, Danbury, Conn., 30-April 4.
KINDERGARTEN (Howell and Gerbert): Beaver Falls, Pa., March 25, Coshocton, O., 30, Zanesville 31, Newark April 1, Xenia 2, Mt. Vernon 3, Lancaster 4, Chillicothe 7.
KITTIE ARYMAN: West Lebanon, N. H., March 23-28.
KATE CLANTON: Brooklyn, N. Y., March 23-28.
LOUISE HAMILTON: New Market, N. H., March 27, 28, Nashua 30-April 1.
LOTTA: Minneapolis, Minn., March 29, St. Paul, 26-28, Grand Rapids, Mich., 30, 31.
LITTLE LORD FAUNTLEROY: New Haven, Conn., March 27, 28.
LOST IN NEW YORK (No. 2): Chester, Pa., March 25, Bethlehem 26, Shenandoah 27, Hazleton 28, Lehighton 30, Carbondale 31, Honesdale April 1, Williamsport 4, Binghamton, N. Y., 6, Elmira 7, Hornellsville 8, Olean 9, Erie, Pa., 10, 11.
LOUIS JAMES: Lafayette, Ind., March 26, Indianapolis 26-28, Logansport 30, Lima, O., 31, Kenton April 1, Cleveland 2-4, Meadville, Pa., 6, Titusville 7, Oil City 8, Franklin 9.
LITTLE NUGGET: Indianapolis, Ind., March 23-28, Dayton, O., 30-April 4.
LYDIA E. LANE: Ridgeway, Mo., March 25, Andover 26-28.
LITTLE TRIXIE: Oregon, Ill., March 25, Rochelle 26, De Kalb 27, Sycamore 28.
LIZZIE EVANS: Middletown, O., March 30, Soldiers' Home 31, Marion April 1, Sandusky 2, Bowling Green 3, Kendall, Ind., 6.
LOST IN NEW YORK: Newark, N. J., March 23-28, Hoboken 30-April 4, Paterson 6-11.
LIMITED MAIL: Minneapolis, Minn., March 30-April 4, St. Paul 6-11.
LOVE AND WAR: New York city March 9-28.
LATER ON: Kansas City, Mo., March 30-April 4, Dever, Col., 6-11.
LEWIS MORRISON: Columbus, Ind., March 26, Indianapolis 26-28, Cincinnati, O., 30-April 4, Mansfield 6, Akron 7, Olean, N. Y., 8, Rochester 9-11.
LYDIA THOMPSON: Philadelphia, Pa., March 23-28 Brooklyn, E. D., 30-April 4.
LIGHTS AND SHADOWS: Philadelphia, Pa., March 23-28.
MY JACK (Walter Sanford's): Chicago, Ill., March 16-April 4.
MARGARET MATHER: New York city March 23-28.
MAY HENDERSON: Beaver Falls, Pa., March 23-28.
MONEY MAD: Milwaukee, Wis., March 30-April 4, Chicago, Ill., 6-25.
MAY BRETONNE: Janesville, Wis., March 23-28.
MCGINTY'S TROUBLES: Columbus, Neb., March 25, Norfolk 26, Sioux City, Ia., 27, Lemars 28.
MACLEAN-PRESCOTT: Titusville, Pa., March 26, Franklin 30, Meadville 31, Youngstown, O., April 1, Warren 2, Akron 3, Mansfield 4, Bucyrus 6, Lima 7, Fort Wayne 8, Toledo, O., 9-11.
MINER'S TRUST: Troy, N. Y., March 23-28.
MORA WILLIAMS: Franklin, Pa., March 27-28, Kittanning 30-April 4.
MIDNIGHT ALARM: Keokuk, Ia., March 22, Fort Madison 26, Burlington 27, Galesburg, Ill., 28, Indianapolis, Ind., 30-April 4.
MARIE WAINWRIGHT: Seattle, Wash., March 24, 25, Tacoma 26-28, Spokane Falls 29, Butte, Mont., 31, April 1, Helena 2-4.
MRS. KNUDSEN: Reedsburg, Wis., March 26, Baraboo 27, Portage City 28, Plainfield 30, Stevens Point 31, Wausau April 2, Marshfield 3, Spencer 4.
MARIE HUBERT FROHMAN: Meriden, Conn., March 26, Willimantic 28, Newport, R. I., 30, So. Framingham, Mass., April 2, Lowell 3, 4, Lynn 6-8, Haverhill 9.
MODEL COMEDY: Barnesville, O., March 27-28, Washington, Pa., April 4.
MATTIE VICKERS: Altoona, Pa., March 30, Williamsport 26, Lancaster 28, York 30, Reading April 1.
MY AUNT BRIDGET: St. Louis, Mo., March 22-28.
MIDNIGHT BELL: Trenton, N. J., March 27.
MINNIE PALMER: Philadelphia, Pa., March 23-28.
MR. AND MRS. KENDAL: Worcester, Mass., March 25, Hartford, Conn., 26, Bridgeport 27, New Haven 28, Washington, D. C., 30-April 4.
MCKENNA'S FLIRTATION (Barry and Fay): New York City March 16-28.
MORTON DRAMATIC: Mount Holly, N. J., March 27-28.
MAY LOUISE ADGES: Graceville, Minn., March 31, Brown's Valley April 1, 2, Glenwood 3, 4, Alexandria 6-8, Sauk Centre 9-11.
MELVILLE SISTERS: Lima, O., March 23-28.
MAUDE GRANGER: Columbus, O., March 29-28, Lancaster 30, Circleville 31, Bucyrus April 1, Fostoria 2, Findlay 3, Fremont 4.
MASTER AND MAN: Newark, N. J., March 30-April 4, Philadelphia, Pa., 6-11.
MARTIN GOLDEN: Dubois, Pa., March 23, Punxsutawney 26-28.
NEGRETTO: Ironton, Mo., March 23-28.
NAT C. GOODWIN: N. Y. city Jan. 26-March 28.
NEW YORK THEATRE (Allen's): Hammond, N. Y., March 25.
NEW YORK THEATRE (C. R. Hunt's): Hickory, N. C., March 23-28, Asheville 30-April 4.
NATURAL GAS: Chicago, Ill., March 23-28.
OLDS MUSICAL COMEDY: Cambridge, Md., March 25, Milford, Del., 26, Dover 27, Smyrna 28, Middletown 30, New Castle 31, Elkton April 1, Phœnixville 2.
N. Y. COMEDY (Terrill's): Springfield, O., March 23-28, Urbana 30-April 4.
N. S. WOOD: Rochester, N. Y., March 23-28, Syracuse 30-April 4, Brooklyn 6-11.
ONE OF THE FINEST: Cohoes, N. Y., March 30, Hudson 31, Amsterdam April 1, Little Falls 2, Rome 3, Oneida 4, Norwich 6, Oneonta 7, Owego 8, Carbondale, Pa., 9, Nanticoke 10, Plymouth 11.
OLIVER W. WREN: Newport, Del., March 25, Northeast, Md., 26, Glyndon 27, Westminster 28, Union Bridge 29, Emmettsburgh 31, Spring Forge, Pa., April 1, Wrightsville 2, Mountjoy 3, Honey Brooke 4, Malvern 6, Coatesville 7, Millersville 8.
ONE OF THE BRAVEST: Memphis, Tenn., March 25.
OUR COUNTRY COUSIN (Frank Jones): Washington C. H. O., March 27, Middletown 28, Louisville, Ky., 30-April 4.
OLD JED PROUTY: Pittsburg, Pa., March 23-28.
OUR MALINDY: Dansville, N. Y., March 28, Mount Morris 27, Tonawanda 28, Toronto, O., 30-April 4.
OUR GERMAN WARD: Le Roy, N. Y., March 25, Brockport 27, Albion 28, Newark 30, Palmyra 31.
OLE OLSON: Butte, Mont., March 25, 26, Helena 27, 28.
OLIVER BYRON: Milwaukee, Wis., March 23-28, San Francisco, Cal., April 1 indefinite.
OLD HOMESTEAD: Washington, D. C., March 23-28.
OLD HOMESTEAD (Denman Thompson): New York city, Jan. '96—indefinite.
OUT OF SIGHT: Columbus, O., March 22-28.
PRIVATE SECRETARY: New Haven, Conn., March 27.
PAYMASTER: Houston, Tex., March 25, 26, San Antonio 27, 28, Austin 30, Waco 31, Ft. Worth April 1, 2, Dallas 3, 4, Paris 6, 7, Marshall 8, Texarkana 9, Hot Springs 10, Little Rock 11.
PRINCE AND PAUPER (Daniel Frohman's): Portland, Me., March 30, Bangor 31, Lewiston April 1.
PAT ROONEY: Springfield, Ill., April 4.
P. F. BAKER: Toronto, Ont., March 23-28, Cleveland, O., 30-April 4, Erie, Pa., 6, Westfield, N. Y., 7, Lyons 8, Gloversville 9, Schenectady 10.
PECK'S BAD BOY (Heath's): Fall River, Mass., March 23-28.
PEOPLE'S THEATRE (G. A. Hill's): Owego, N. Y., March 23-28, Walton 30-April 4, Delhi 6-11.
POWER OF THE PRESS: New York city March 16-April 25.
PEARL MELVILLE: Atlanta, Ga., March 23-28, Birmingham, Ala., 30-April 4.
PAULINE PARKER: Washington, D. C., March 23-28.
REUBEN GLUE: Albany, N. Y., March 30-April 4, Brooklyn, N. Y., 6-11.
ROBERT DOWNING: Parkersburg, W. Va., March 25, Grafton 26, Philadelphia, Pa., 30-April 4.
RHEA: Kansas City, Mo., March 30-April 1, Topeka, Kans., 2, St. Joseph, Mo., 3, 4, Omaha, Neb., 6, 7.
RUNAWAY WIFE: Pittsburg, Pa., March 23-28, Cleveland, O., 30-April 4.
ROSINA VOKES: Baltimore, Md., March 30-April 4, Cincinnati, O., 6-11.
ROLAND REED: Brooklyn, E. D., March 23-28, Chicago, Ill., 30-April 4.
ROBERT MANTELL: New York city March 23-April 4.
ROYCE-LANSING MUSICAL COMEDY: Hopkinsville, Ky., March 25, Russellville 26, Bowling Green 27, Elizabethtown 28, Salem, Ind., 30, Mitchell 31, Washington April 1, Vincennes 2, Princeton 3, Mount Carmel 4, Marshall 6, Terre Haute, Ind., 7, Paris, Ill., 8, Danville 9, Hoopston 10, Watseka 11.
RUNNING WILD: Wheeling, W. Va., March 25, 26, Steubenville 27, Bellaire 28.
R. H. BAIRD: Corinth, N. Y., March 23-28.
ROSE COGHLAN: Williamsport, Pa., March 30, Altoona 31-April 1, Johnstown 2, Wheeling, W. Va., 3, 4, New York city 6-18.
SHENANDOAH (No. 2): Youngstown, O., March 25, Bradford, Pa., April 1, 2, Bornellsville, N. Y., 3, Elmira 4.
SARAH BERNHARDT: Philadelphia, Pa., March 23-April 4.
STUART ROBSON: Kansas City, Mo., March 22-28, St. Joseph 29, Council Bluffs, Ia., 31, Omaha, Neb., April 1, 2, Des Moines, Ia., 3, 4.
SACKETT-KINZIE: Grand Rapids, Mich., March 23-28.
SI PLUNKARD: Newton, Kans., March 25.
SUPERBA (Hanlon's): Omaha, Neb., March 23-29, St. Paul, Minn., 30-April 4.
STANDARD THEATRE (D. J. Ramage's): Cambridge, O., March 23-28.
SUSIE HOWARD: Cincinnati, O., March 23-28.
STILL ALARM: Boston, Mass., March 23-28.
SAWTELLE COMEDY: Roanoke, Va., March 23-28, Cumberland, Md., 30-April 4.
SPOONER COMEDY: Mt. Pleasant, Ia., March 23-28.
SHULTZ' BASTILE: Corsicana, Tex., March 23-28.
SPOONER DRAMATIC: Monmouth, Ill., March 23-28.
SHULTZ' NEW MAGDALENE: Wills Point, Tex., March 23-24.
SPIDER AND FLY: Streator, Ill., March 25, Bloomington 26, Englewood 27, Joliet 28, Chicago 29-April 18.
SIBERIA: Wilkesbarre, Pa., March 25, Pittston 26, Carbondale 27, Scranton 28, New York City 30-April 4.
SOL SMITH RUSSELL: Pittsburg, Pa., March 30-April 4.
THE HUSTLER: Providence, R. I., March 23-28.
TRUE IRISH HEARTS: Detroit, Mich., March 23-28, Grand Rapids 30-April 4.
TWO SISTERS: San Francisco, Cal., March 23-April 4, Oakland 6, 7, San Jose 8, Stockton 9, Sacramento 10, 11.
TIN SOLDIER: Bellaire, O., March 25, Marietta 26, Portsmouth 28.
THE BUCCANEER: New York city March 23-28.
THOMAS E. SHEA: McKeesport, Pa., March 30-April 4, Jamestown 6-8, York 9-11.
TWO OF A KIND: Philadelphia, Pa., March 23-28.
THE BROOM-MAKER: Lebanon, Pa., March 26, Harrisburg 27, York 28, Columbia 30, Lancaster 31, Wilmington, Del., April 2-4, Baltimore, Md., 6-11.
THE FUGITIVE: Buffalo, N. Y., March 23-28.
THOU SHALT NOT (Brady's): New York City March 30-April 4.
TWO OLD CRONIES: St. Paul, Minn., March 23-28, Omaha, Neb., 29, 30, Lincoln 31, Atchison, Kans., April 1, St. Joseph, Mo., 2, Leavenworth, Kas., 3, Topeka 4, Kansas City, Mo., 6-11.
THE SOUDAN: Cincinnati, O., March 16-28.
THE CHARITY BALL: Woonsocket, R. I., March 30, Pawtucket 31, Attleboro, Mass., April 1, New Bedford 2, Newport, R. I., 3, Brockton, Mass., 4, Norwich, Conn., 6, New London 7, Fall River 8.
THE WORLD AGAINST HER (Agnes Wallace-Villa): Louisville, Ky., March 23-28, Chicago, Ill., 29-April 18.
TWELVE TEMPTATIONS: New York city March 23-28.
UNCLE HIRAM: Laporte, Ind., March 27, Valparaiso 28, Pullman, Ill., 28, Peru 30, Kokomo 31.
U. S. MAIL: Philadelphia, Pa., March 30-April 4.
UNCLE TOM'S CABIN: Brooklyn, E. D., March 23-28.
UNCLE TOM'S CABIN (Stetson's): Jerseyville, Ill., March 25, Moline 26, Rock Island 27, Davenport, Ia., 28.
UNCLE TOM'S CABIN: Connersville, Ind., March 28, Liberty 30, Shelbyville 31, Greensburg April 1, Heartsville 2, Hope 3, Edinburg 4.
ULLIE AKERSTROM: Cleveland, O., March 23-28, Buffalo, N. Y., 30-April 4.
UNDER THE GASLIGHT: Toledo, O., March 23-28.
U AND I: New York city March 23—indefinite.
WATTE COMEDY: Ithaca, N. Y., March 26-28.
WATER QUEEN: Denver, Col., March 22-28, Sioux City, Ia., April 1, 2, Omaha, Neb., 3, 4, Pittsburg, Pa., 6-11.
WARDE-BOWERS: Portland, Ore., March 23-28, Tacoma, Wash., 30-April 1.
WORLD (J. Z. Little's): Hill City, So. Dak., March 25, Deadwood 26-28.
VON YONSON: Attleboro, Mass., March 26, Fall River 27, Worcester 27, 28.
ZEFFIE TILBURY: Portsmouth, N. H., March 30-April 1, Amesbury, Mass., 2-4, Lewiston, Me., 6-11.

OPERA AND CONCERT.

AGNES HUNTINGTON: Newark, N. J., March 23-28.
BOSTONIANS: San Francisco, Cal., March 23-April 4, Los Angeles 6-11.
BOSTON GAIETY OPERA: Helena, Mont., March 23-28.
BAKER OPERA (No. 2): Binghamton, N. Y., March 23-28.
BAKER OPERA (No. 1): Fall River, Mass., March 30-April 4.
CORINNE: Helena, Mont., March 25, Fargo, No. Dak., 27, 28, Council Bluffs, Ia., 30, 31, Des Moines April 1-3, Cedar Rapids 4, Dubuque 6, 7, Clinton 8, Davenport 9-11.
CARLETON OPERA: Philadelphia, Pa., March 23-28.
CASTLES IN THE AIR: Rochester, N. Y., March 25, Utica 26, Albany 27, 28.
CONRIED OPERA: Lawrence, Mass., March 25, Lynn 26, 27, Springfield 28.
DOLL OPERA: Detroit, Mich., March 23-28.
HILD PARK CONCERT: Ionia, Mich., March 25, Grand Rapids 26, Muskegon 27, Greenville 28.
LITTLE TYCOON: San Jose, Cal., March 25, Stockton 26, Sacramento 27, 28, Portland, Ore., 30-April 4.
LOTUS GLEE CLUB: Alton, Ill., March 25, St. Louis, Mo., 26, Taylorville, Ill., 27, Leavenworth, Kans., 30, St. Joseph, Mo., 31.
LADIES' SCHUBERT QUARTETTE: Kansas City, Mo., March 26, 27.
MCCAULL OPERA: Washington, D. C., March 23-28.
MARIE GREENWOOD OPERA: Mobile, Ala., March 30-April 4.
N. Y. SYMPHONY CLUB: Davenport, Ia., March 25, Rock Island, Ill., 26, Peoria 27, Lincoln 28, Clinton 30, Tuscola 31.
OVIDE MUSIN CONCERT: Pasadena, Cal., March 26, Bakersfield 26, Fresno 27, Oakland 28, San Francisco 29, Santa Cruz 30, San Jose 31, Watsonville April 1, Oakland 2, Stockton 3, Sacramento 4, San Francisco 5, Oakland 6, Santa Rosa 7, Woodlawn 8, Red Bluff 9.
POOR JONATHAN: N. Y. city Oct. 19—indefinite.
PEARL OF PEKIN: Jersey City, N. J., March 23-28.
PAULINE HALL OPERA: Baltimore, Md., 30-April 4, Washington, D. C., 6-11.
SEA KING: Gilmore's: Spokane Falls, Wash., March 26-28.
SHIP AHOY (A): Boston, Mass., March 23, Lawrence 30, Chelsea 31-April 1, Lynn 2, Portsmouth, N. H., 3, Haverhill, Mass., 4, Lowell 6, Taunton 7, Brockton 8.
SHIP AHOY (B): Providence, R. I., March 23-28, Chicago, Ill., 30-April 11.
SWEDISH LADIES' QUARTETTE: Atchison, Kans., March 26.
THE MERRY MONARCH (Francis Wilson): Milwaukee, Wis., March 23-28.
WILBUR OPERA: Minneapolis, Minn., Feb. 26—indefinite.

VARIETY AND BURLESQUE.

BILLY LESTER: Harlem, N. Y., March 23-28.
CITY CLUB: Harlem, N. Y., March 23-28, Philadelphia, Pa., 30-April 4.
CREOLE BURLESQUE: St. Paul, Minn., March 23-28, Minneapolis, 30-April 4, Chicago, Ill., 6-11.
FAY FOSTER BURLESQUE: Minneapolis, Minn., March 23-28.
FAUST UP TO DATE: Pittsburg, Pa., March 23-28, Philadelphia 30-April 4.
GAIETY BURLESQUE: Chicago, Ill., March 23-28.
GUS HILL: New York city March 23-28.
HOWARD ATHENEUM: Cincinnati, O., March 23-28, Brooklyn, N. Y., 30-April 4.
HOWARD BURLESQUE: Newark, N. J., March 23-28.
HANLON-VOLTER AND MARIONETTE: Harlem, N. Y., March 23-28, Philadelphia, Pa., 30-April 4.
HENRY BURLESQUE (No. 1): New York city March 23-28.
HARRY WILLIAMS: Pittsburg, Pa., March 23-28.
HARRY KERNELL: Philadelphia, Pa., March 23-28.
HOB AND GOBENE SPECIALTY: Philadelphia, Pa., March 23-28.
IRWIN BROTHERS: Wilmington, Del., March 23-25, Chester, Pa., 26, Reading 27, Altoona 28, Pittsburg 30-April 4, Brooklyn, E. D., 6-11.
LESTER AND WILLIAMS: Grand Rapids, Mich., March 23-28.
LILLY M. HENRY: Chicago, Ill., March 22-April 4.
LONDON GAIETY GIRLS (Turner's): Rochester, N. Y., March 23-28, Troy 30-April 4, Brooklyn 6-11.
LOUISE DEMBSEY: St. Louis, Mo., March 23-28.
NIGHT OWLS: Brooklyn, N. Y., March 23-28.
PARISIAN FOLLY: Cincinnati, O., March 22-28, Louisville, Ky., 30-April 4.
ROSE HILL'S BURLESQUE: Philadelphia, Pa., March 23-28, New Haven, Conn., 30-April 1, Waterbury 2-4, Hartford 6-8.
RENIZ SANTLEY: Philadelphia, Pa., March 23-28.
REILLY WOODS: Brooklyn, N. Y., March 23-28.
SHERIDAN AND FLYNN: Chicago, Ill., March 16-28.
SENSATIONAL BOOM: New York city March 23-April 4.
TONY PASTOR'S DOUBLE: N. Y. city Jan. 26—indefinite.
TOM CONNOR: Brooklyn, E. D., March 23-28.
VADIS SISTERS: Washington, D. C., March 23-28.
WILLIAMS AND ORR: St. Paul, Minn., March 23-28, Minneapolis 30-April 4.
WEBER AND FIELDS: New York city March 23-28, Philadelphia, Pa., 30-April 4.
WHALLEN AND MACUELL: Cleveland, O., March 22-28, Baltimore, Md., 30-April 4, Washington, D. C., 6-11.

MINSTRELS.

BARLOW BROTHERS: New Haven, Conn., March 28.
BEACH-BOWER: Anoka, Minn., March 25, St. Cloud 26, Brainard 27, Duluth 28.
BLACKMORE: Carlinville, Ill., March 25.
CLEVELAND'S CONSOLIDATED: Leadville, Col., March 25, Aspen 26, Provo 27, Salt Lake City, Utah, 28, Reno, Nev., 29, Virginia City 30, Carson April 1, Sacramento, Cal., 2, Oakland 3-5.
CLEVELAND'S MAGNIFICENT: Willimantic, Conn., March 27, Westerly, R. I., 28, Boston, Mass., 30-April 4.
GOODYEAR, EUREH AND SCHILLING: Paris, Tex., March 25, Texarkana 26, Hot Springs, Ark., 27.
HI HENRY: Menominee, Mich., March 26, Marinette 27, Oconto 28.
LEW JOHNSON: Portland, Ore., March 25, Seattle, Wash., 26-28.
MCCABE AND YOUNG: Philadelphia, Pa., March 23-28.
THATCHER: Brooklyn, N. Y., March 23-28.

MISCELLANEOUS.

BRISTOL'S (D. M.) EQUINES: Cleveland, O., March 23-28, Mansfield 30-April 1, Canton, 2-4.
BARNUM AND BAILEY'S CIRCUS: New York city March 26-April 18.
ELI PERKINS: Afton, Ia., March 25, Hopkins, Mo., 26, Leavenworth, Kans., 27.
HENRY M. STANLEY: San Antonio, Tex., 25, Houston 26, Galveston 27, Montgomery, Ala., 30, Atlanta, Ga., 31, Nashville, Tenn., April 1, Knoxville 2, Lynchburg, Va., 3, Richmond 4.
HERRMANN: Springfield, Ill., March 26, Chicago 29-April 4.
NETTIE MORRIS: Rockport, Me., March 25, Wiscasset 26, Damariscotta 27, 28.
W. W. DAYTON: Brockwayville, Pa., March 25, 26, Dubois 27, 28.

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MR. E. S. WILLARD,
Supported by Mr. A. M. Palmer's company, in a new and original drama in four acts, by Henry Arthur Jones, Esq., entitled
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The most notable success ever made in the United States in Farce-Comedy.
JAMES T. POWERS
in
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Evenings at 8:15. Special Matinee Thursday at 2:15. Regular matinee Saturday at 2:15.

LYCEUM THEATRE.
4th Avenue and 23d Street.
A new farcical comedy in three acts. Adapted from the French of "Les Femmes Nerveuses," by J. Comyns Carr, Esq., and entitled
NERVES.
Preceded at 8:15 by the one act play,
THE OPEN GATE.

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Thirty-fifth Street and Sixth Avenue.
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MR. EDWARD HARRIGAN
REILLY AND THE 400.
Dave Braham and his popular orchestra.
Matinees Wednesday and Saturday.

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Every night—Matinees Wednesday and Saturday
Mr. SAT C. GOODWIN and his Companion Players in
THE NOMINEE
A free adaptation from the French, by Leander Richardson and William Yardley, exciting
"HUNDREDS OF LAUGHS."
Seats secured in advance
Preceded by Jerome K. Jerome's one act comedy, BARBARA.

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Corner 21st Street and Third Avenue
Matinees:
MONDAY, THURSDAY, SATURDAY
William J. Gilmore's Magnificent Spectacle
THE TWELVE TEMPTATIONS
Next week—SIBERIA.

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An Original American Drama, in Five Acts and Fourteen Scenes, entitled
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BY AUGUSTUS PITOU and GEORGE B. BENNETT
Produced under the management and personal supervision of AUGUSTUS PITOU.
Evenings at 8. Matinee Saturday at 2.

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First production in America of a new and powerful play of intense human interest, entitled
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Preceded at 8:30 by a new and original comedietta in one act, entitled DINNER AT EIGHT.
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Reserved Seats—Orchestra Circle and Balcony—50c.
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FRANK DANIELS in LITTLE PUCK.
Next week—MARGARET MATHER.

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Reserved seats, Orchestra Circle and Balcony, 50c.
Matinees Wednesday and Saturday.
MANTELL IN MONBARS.
Next week,
William A. Brady's
AFTER DARK.

PROCTOR'S THEATRE
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PROCTOR & TURNER, Proprietors and Managers.
Chas. Frohman's Company in De Mille and Belasco's Great Hit
LAST WEEK.
MEN AND WOMEN.
Saturday and Wednesday Matinees.
March 30—MR. WILKINSON'S WIDOWS.

BROADWAY THEATRE.
Corner 41st Street.
Manager, - - - - - Mr. FRANK W. SANGER
LAST WEEK.
MR. EDWIN BOOTH.
Tuesday, HAMLET; Wednesday, OTHELLO; Thursday, RICHELIEU; Friday, JULIUS CÆSAR; Saturday matinee, HAMLET; Saturday night, ROMEO AND JULIET.
March 30—FANNY DAVENPORT in CLEOPATRA.

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MATINEES—MONDAY, WEDNESDAY, SATURDAY.
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CARMENCITA.
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THE GUINNERETTI
Monday, March 30—First time of a new burlesque, ADAM'S TEMPTATIONS, in which Jennie Joyce will make her reappearance.

TONY PASTOR'S THEATRE.
Continued Success of
JENNY HILL, MAGGIE CLINE,
Russell Brothers, Hall Sisters, First appearance in America, Minnie Ivells, Evans and Lindmore, Hector and Lauraine, Capt. Singsby.
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REFLECTIONS.

Bessie Dunn and Nina Lawrence have been engaged for A Hole in the Ground next season.

W. Foster and Adelaide Goundree have been engaged by Daniel Frohman for the Spring tour of a special Wife company.

Gustave Frohman wishes to deny that the mahogany box-pews recently built on the exchange floor of his dramatic exchange are for Sunday services. They are for the accommodation of the various managers who will make the exchange their headquarters.

Manager Proctor will produce East Lynne and Ours in Boston for a week, beginning March 30. E. T. Webber, Archibald Cowper, Wright Huntington and H. M. Pitt will be in the cast.

It is stated that Hoyt and Thomas offered Manager Hammerstein $20,000 a year for his Columbus Theatre. Mr. Hammerstein demanded $30,000.

Sedley Brown says that the advertisement that he inserted in The Mirror asking actors disengaged for next season to send their names to him, brought 817 replies. He also received 200 photographs.

This is Clara Morris' opinion of Camille, as expressed to a Philadelphia reporter: "I dislike Camille, that horrid, awful Camille! I despise it, and yet I think it's awfully mean of me to think that way about it—for it has made me so much money." This frank disclosure will enable the critical rhapsodists to find new and subtle beauties in Miss Morris' impersonation of the saintly *coquette*.

Wissett's comedians will introduce several new musical numbers in the new farce-comedy, His Nibs, the Baron. The mirror dance will be a novelty. Kate Chester, Emily Edwards, Charles Saunders and Collin Varey will originate characters.

Edwin Arden's manager, W. F. Dickinson, writes that his star's Spring season opened successfully, last week, in Pennsylvania. Mr. Arden appeared in Eagle's Nest. Raglan's Way will also be presented during the tour. The company includes Eugene Moore, George Gaston, Edmund Lawrence, M. R. Eagleson, Marwood, Andrews, Lida McMillan, Lois Arnold and Marguerite Fealy.

Dore Davidson commenced the rehearsals of his new play, Dangers of a Great City, at 52 Union Square, last Monday. The play will receive its initial performance at Rochester on April 6.

Bessie Dunn, of the Ship Ahoy company, has signed with A Hole in the Ground for next season.

The Kidnapped company is to open at Hamlin's Theatre, Chicago, on April 15. The roster includes D. K. Higgins, Alexander Kearney, James Home, John J. Foster, Arthur Byron, William Byles, Georgie Waldron, Madelaine Bouton, Dickie Delaro and Kittie Arden. George L. Harrison is the manager and Philip W. Schuyler the advance agent.

Steve Brodie's little donkey, that he brought from Ireland a short time ago, was won at a dance last week by the Irish comedian, Sam. J. Ryan, who is to support Mark Murphy in O'Dowd's Neighbors.

The entertainment in aid of the Actors' Fund, at the Boston Theatre, on the afternoon of March 17, netted $1,700. Augustus Thomas, J. B. Polk, Lew Dockstader, Agnes Booth, Estelle Clayton, Isabelle Evesson, Louise Eldridge and many others were in the programme.

In accordance with a judgment of the Superior Court, John A. Harrington (John Carboy) and Sylvester F. Wilson have been enjoined from further interference with and from producing either The Earl's Heir or The Little Countess. The manuscript of The Little Countess has been returned to W. C. Elmendorff, who owns all rights to the play.

Mart Hanley informs The Mirror that the Actors' Fund benefit will be given at Harrigan's on the afternoon of Monday, April 6, and that the benefit for Billy Birch will take place at the Standard Theatre Sunday evening, April 3. Edward Harrigan has given a cheque for $25, and Joseph Arthur a cheque for $10 for the Birch benefit.

E. W. Varney, Jr., is in town this week, attending to the preliminary work of his forthcoming scenic production of The Vendetta. His headquarters are at the Frohman Dramatic Exchange.

Charles A. Gardner's company in Fatherland played to the largest business of the season at H. R. Jacobs' Theatre in Cleveland, last week.

Manager Sydney R. Ellis has sent The Mirror two very artistic photographs of C. A. Gardner. They are charming pictures of scenes from his successful play of Fatherland.

The success that Emma Pollock has made in Reilly and the 400 is partly due to Ed. Collyer, who instructed her in the art of dancing. Ex-President Cleveland was at Harrigan's the other night and applauded Miss Pollock, to the delight of Mr. Collyer, who happened to be present.

Harry Courtaine has joined the Redmund-Barry company.

Fanny Davenport, in a pleasant letter, tendered the Meech Brothers, managers of the Academy of Music, Buffalo, a complimentary benefit, to take place on the closing night of her engagement in that city on March 25. The Meech Brothers accepted the generous offer of Miss Davenport in the spirit in which it was made, as a compliment and acknowledgment of the cordial relations that have always existed between the star and themselves.

Since the Dramatic Agents' Association was organized, applications have been received from agents in Boston, St. Louis and Chicago. The agents of this city state that since the appearance of their advertisement in last week's Mirror, many actors have paid what they owed.

Two of a Kind has been re-organized under the management of Mr. Woods, the backer, who seems to have plenty of money. The company opened Monday at Chester, Pa. David Peyser's interest has been bought by Mr. Wood.

Marlande Clarke will open his Spring season with his new comedy, A Sly Dog, on April 6.

Cecil Kingstone has been re-engaged by Frank Sanger to play Sergeant Brackett in Mr. Potter of Texas next season. Mr. Kingstone proposes, in the meantime to visit his family in England.

Albert E. Lancaster, the dramatist, informs a Mirror reporter that he has declined to proceed further with his work on The Vendetta, the play that Manager E. W. Varney, Jr., commissioned him to rewrite for W. A. Whitecar. The difference arose from Manager Varney wanting a different class of work than Mr. Lancaster was willing to furnish over his own name.

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post office. Circulars and newspapers excluded from this list.

Adams, George H.	Gilmore, J. H.	Perley, H. H.
A Soap Bubble Mgr.	Greene, Clay M.	Paxton, George
Arden, Edwin	Girard, Edward	Pixley, Annie
Anderson, Mattie	Howard, Arthur	Paulding, Frederick
Arthur, Julia	Hadley, Lilian	Parsloe, Chas. T.
Askin, Harry	Hanna, Cora	Phelps, J. B.
Allen, Walter	Hudson, Mrs. A.	Price, F. D.
Austin, Clarence	Harter, Louis	Queen, Fred E.
Bigelow, Charles	Hatch, Wm. R.	Rice, Peter
Bartine, Jamie	Howard, Sydney	Rucquoy, F.
Barr, O. H.	Hassett, C. W.	Ratcliffe, F. J.
Beers, Newton	Hine, Harry	Roberts, Harry
Bachert, Max	Harris, Hamilton	Rosenfeld, Sydney
Bennett, Mrs. D.	Holmes, Clarence M.	Rial, Jay
Bertram, Heben	Hanshett, Dudd	Rice, Wm.
Bunsett, Mrs. F.	Howard, T. C.	Rothschild, M.
Brady, Wm. A.	Harcourt, William	Rogers, Mrs. Rene
Belknap, W. S.	Jarbeau, Vernona	Ryley, Mrs. J. H.
Burne, J. C.	Jessop, George H.	Rowan, Lansing
Bondeli, J. Fred.	June, George W.	Rossmore, Geo.
Belmer, Henry	Jefferson, Joseph	Scott, Julius
Benell, Geo.	Johnson, Geo. A. D.	Stone, Ed.
Braham, Jno. J.	Kidder, Edward	Sanson, Bessie
Clements, Clay	Kidder, Mr. & Mrs.	Stringham, Sadie
Curtiss, Jennie	Knoshergen, Sol	Styles, Walter
Cleary, Edward	Knight, Mrs. Geo.	Storey, G.
Chapman, Frank	Lyde, Elsie L.	Stanley, Ed.
Cross, E. J.	Lindall, Marie	Scott, John Philip
Clayton, Kate	Livingston, Alice K.	Stevens, John A.
Coghlan, Rose	Loring, L. J.	Selden, Frank
Clifton, Jos.	Lamb, W. J.	Stevenson, Chas. A.
Cohen, Sanford.	Lewis, Lillian	Smith, Harry
Carleton, Henry G.	La Belle, Marie	Sparks, Jno. G.
Cody, George G.	Lonsdale, H. G.	Sprague, Estelle
Chapman, Mrs. Ed.	Mather, Margaret	Shelton, J.
Dickens, Charles	Mackaye, Steele	Seymore, Mrs. E.
Dixon, Louise	McCormack, L.	Sellers, Harry
Daniels, Frank	McAdow, Dudley	Templeton, Fay
Drew, Chas. A.	Mackwood, Florence	Timberman, Mary
Drew, Sidney	Mantell, Robt.	Two Sisters, Mgr.
Delmore, Ralph	Morton, Dorothy	Vernon, H.
Davis, Kate	Marcellus, Kittie	Whiteley, John
Desmond, Alma	Mouriel, Ida	Webb, Edw.
Downing, Robt.	Mohara, Frank	Wentworth, Maude
Dunsard, H. M.	Marston, Lawrence	Wilson, A. J.
Eytinge, Rose	Mathews, Herbert	Weston, J.
Elsler, W. C.	Mackay, F. F.	Weltz, G. M.
Emmett, Mary	Monter, Francis	Wilson, Bessie
Evans, Lula	Marsden, Mrs. Fred.	Warren, Charles
Field, Frances	Mitchell, Maggie	Wilkes, T. J.
Freedman, Sam.	Michelena, Signor	West, G. C.
Fischer, Alice	Nichols, A. W.	Wilson, James F.
Fry, Miss Eugenie	Neilson, F.	Wilson, Francis
Fleischer, J.	Osborne, Geo.	Wardle, Jno. K.
Farrance, Miss L.	Osborne, Rose	Weller, Geo.
Fallon, Anita (pkge)	Otis, Camille	Willis, Susie
Faber, D. F.	O'Neil, James	Walker, Smiley
Forsythe, Kate	Pratt, Chas. H.	Williams, Daniel

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N. B.—This Agency has received the co-operation of the profession.

References, by permission.—Joseph Jefferson, William J. Florence, Bronson Howard.

OFFICES.—61 E. ADAMS AVENUE, DETROIT, MICH.

See different Extracts weekly of N. Y. City papers.

EX-PRESIDENT JENNIE

CLEVELAND and HILL

Witnessed **EMMA POLLOCK**

as Maggie Murphy in Reilly and the 400. The N. Y. Sunday News, March 27, 1892, in speaking of jig dancers, such as Kitty O'Neill, John Diamond, Dick Sluer, Mickey Warren, John Norton, Master Barney, Mrs. Barney Williams, Agnes Robertson, Rose Coghlan and others, says there is a little girl (Emma Pollock) up at Harrigan's now who bids fair to rise above any of her predecessors in New York. She is small and slight and a wonder. She shows some intricate, well interwoven steps, and is very intelligent.

TAUGHT BY

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